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Teacher's Guidebook for

**starting
points in
reading**

a

FIRST BOOK

by Heather Hooper
Diane Dalton

General Editor
Bill Moore

With notes on

**starting
points
in
language
a**

GINN AND COMPANY
EDUCATIONAL PUBLISHERS

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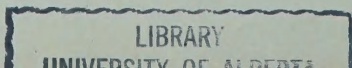
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Starting Points—Basic Assumptions

The *Starting Points in Reading* and the *Starting Points in Language Series* are designed for children in the upper elementary school grades. Each series is complete in itself and can be adopted independently of the other. Used together, the series combine to provide a completely integrated language arts program.

While there is as yet no one theory that explains how learning takes place, research in the past few years has proved that one can make certain assumptions about (1) the ways in which children develop language ability and learn to read, (2) the relationship that exists between language and reading, and (3) the conditions under which learning more easily takes place.

In planning the content, the organization, and the teaching-learning strategies in *Starting Points*, the authors have kept the following assumptions very much in mind:

- that a child thinks only to the extent that he can use language and that language is the tool that enables him to relate new experiences to what he already knows, to come to conclusions about the new experiences, and to modify and extend his understandings in the light of the new experiences; in short, it is language that allows the child to make sense of the world around him.
- that the child who comes to school has already through concrete experiences and real-life situations acquired the ability to use language, and that the school as far as is possible should provide the same kind of learning environment
- that any definition of reading must recognize that reading begins with graphic symbols but that the process of reading is not only the decoding of the symbol but the reconstruction of meaning—meaning that is not in the print but in the mind of the reader
- that to read with meaning the child not only applies word study skills—"What is this word?" "Does this word sound right?"—but must also apply reasoning skills—"Does this sentence make sense?" "What do I already know about this topic?" "Could this statement be true?"
- that critical reading is an integral part of the reading process rather than a more sophisticated skill to be taught at a higher grade level
- that in reading critically the child applies to the task the facts and ideas he already possesses and that the more "input" he can bring to the understanding of meaning, the easier the reading process will be
- that the child's input is the result of his sensory experiences—what he has observed, touched, experimented with, listened to, reacted emotionally to—and the result of his language experiences—what he has thought about and talked about; and that a language arts program must use and extend the child's experiential background
- that reading is done for a purpose and that the "output," the response to what is read, whether it be discussion, drama, writing, research, or more reading, is not enrichment but an integral part of the reading process
- that there is no division between the input to the reading process and the output of the reading process; and that the major elements of language communication—listening, speaking, writing, and reading—are interdependent functions and should be developed simultaneously
- that the understandings a child brings to the reading process and takes from it are not restricted by subject areas and that language arts learning is interdisciplinary in scope

provides outside

developmental
reading program

must be done by
the teacher on her
own (mu.)

Theme that encourages children to think about human relationships

Theme has to be of interest to a child.

- that a language arts program, because it concerns itself so closely with a child's thinking, must assume some responsibility for the quality of that thinking and should provide opportunities for the child to determine and clarify his personal attitudes and values
- that a child's learning proceeds from the concrete experience to the abstract concept, from the personal to the impersonal, and that the affective, or emotional, response is as relevant to learning as the cognitive, or intellectual, response
- that children's needs, abilities, and interests differ, and that there can be no one "system" but only a system that provides alternative learning experiences and is based on a broad range of teaching-learning strategies

Starting Points—Organization

Content

The materials in *Starting Points* are organized as follows:

Level A

Starting Points in Reading A, First Book
Starting Points in Reading A, Second Book

Starting Points in Language A

Guidebook for Starting Points in Reading A, First Book
Guidebook for Starting Points in Reading A, Second Book

Level B

Starting Points in Reading B, First Book
Starting Points in Reading B, Second Book

Starting Points in Language B

Guidebook for Starting Points in Reading B, First Book
Guidebook for Starting Points in Reading B, Second Book

Level C

Starting Points in Reading C, First Book
Starting Points in Reading C, Second Book

Starting Points in Language C

Guidebook for Starting Points in Reading C, First Book
Guidebook for Starting Points in Reading C, Second Book

Starting Points—A Thematic Organization

The *Starting Points in Reading Series* is a developmental reading program that enables children to reinforce and extend the phonetic and structural analysis skills, the spelling skills, the comprehension skills, and the literary skills they have acquired in the primary grades, and to learn the increasingly important study and research skills needed in the upper elementary grades.

In the *Starting Points in Language Series* children practice communication skills in talking, acting, and writing in a functional setting, and learn about the nature and history of language.

Integration by Themes

The integration of *Starting Points in Reading* and *Starting Points in Language* to create a total language arts program has been achieved by the use of themes, that is, broad units of materials related to central topics. For example, each of *Starting Points in Reading A, First Book*, and *Starting Points in Reading A, Second Book* contains seven themes. The corresponding *Starting Points in Language A* contains the fourteen themes found in the two reading texts. The contents of the reading and language texts for Levels B and C of *Starting Points* are similarly organized.

Content of Themes

In *Starting Points in Reading*, the thematic units contain a variety of reading materials—fictional stories, nonfiction articles, poems, newspaper clippings, directions for making things, cartoons and photographs. For example, "I'm the King of the Castle," the first theme in *Starting Points in Reading A, First Book*, is concerned with games and leisure-time activities and includes a traditional skipping chant, a story about a small boy who earns the right to declare "I'm the King of the Castle," a reproduction of the famous painting "Children's Games" by Pieter Brueghel, poems about imaginary games, two informational pieces about games our ancestors played and the kinds of toys they owned, a contemporary story about some city children and their struggle to keep their only play area—a pile of dirt, and recipes for the "game" of cooking.

The same theme in *Starting Points in Language A* complements the reading selections in *Starting Points in Reading A, First Book* by encouraging children to explore their own knowledge and ideas about chants, games, and toys. The talking, acting, and writing activities include appreciating rhyme in chants, comparing information about the ways games are played, using the encyclopedia to find answers to questions, interviewing older persons about games played in the past, reporting findings to the class, acting out conflicts in games to learn why rules are important, determining ways of resolving conflicts, describing games clearly enough to be understood by others, writing imaginary stories about games, making up games.

Choice of Themes

Several criteria were used in selecting themes for each level of the *Starting Points* program. First, a theme had to be of interest to most children at these age levels. Second, the theme had to provide a functional framework for the teaching and learning of the language arts skills needed at the upper elementary school grades. A third consideration was the range of themes at each level. Language arts has a content of its own and therefore each level contains themes about language and literature. Reading and language skills are necessary for learning in all subject areas, and for this reason each level includes themes that might be classified as social studies or science. In order to use and build on the child's outside-of-school experiences, each level contains themes about sports, art, or leisure-time activities. And because the language arts skills are so closely related to personal growth and development, there is at each level one theme that encourages children to think about human relationships and values.

The chart "Themes in *Starting Points in Reading* and *Starting Points in Language*" lists by subject area the themes for each level. It should be noted, however, that each theme has been classified on the basis of its major emphasis; obviously many themes will relate to several subject areas.

Themes in Starting Points in Reading and Starting Points in Language

	Level A	Level B	Level C
<i>Language</i>	Starting Points Do You Get the Message?	In Hot Water	What's in a Word?
<i>Literature</i>	What's on Your Bookshelf?	Things that Go Boomp in the Night Zeus Is Hurling His Thunderbolt	What Might Happen If . . .
<i>Human Values</i>	Who Am I?	What is a Hero?	Dear Puzzled
<i>Art Sensory Perception</i>	How Do You Know Your Soup is Hot? Does the Kennel Fit the Dog?	String-a-Line	A Curve, a Twist, and a Bend
<i>Science</i>	Spiders are Different His Brain Weighed Just One Pound Snakes Alive! Dig in the Sand and Look at What Comes Up	It's a Dog's Life Stop, I Can't Bear It! Every Time I Climb a Tree	The Unexplained Horses Are . . . No Animal Dies of Old Age
<i>Social Studies</i>	I'm The King of the Castle The World Is . . . The House That Suits You May Not Suit Me	Below 32° Knights and Dragons Tell Us a Story What's Special About Today?	If Once You Have Slept on An Island Highways and Byways I Dig! Mon Pays
<i>Other</i>	Good-bye Until Next Fall	It's a Mystery to Me If You Don't Watch Out . . .	Take me out to the Ball Game Eat, Eat, Eat! But Everyone's Wearing It!

reading
writing
speaking
listening

Advantages of Themes

A thematically organized language arts program has many advantages for the modern classroom. The use of themes:

- provides "freedom within structure" and is a practical and workable arrangement for the teacher who wants children to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression
- enables the teacher to make the decision about which parts of the program will be used with one group, with small groups, and with individuals
- allows children to pursue their own interests by questioning, hypothesizing, experimenting, testing, and researching within an overall framework determined by the teacher
- good → • makes it possible for all children of all abilities to participate in the same unit of work by providing reading materials of varying lengths and difficulty and a broad choice of suggested activities
- allows children to start with concrete personal experiences and proceed to impersonal analysis, and encourages affective and cognitive responses by presenting a variety of stimulus materials
- increases the opportunities for critical thinking and reduces the possibility of faulty or biased concept formation by including a number of viewpoints and opinions about a topic
- reduces learning problems by giving children a longer period of time in which to build up information and vocabulary about one topic
- enables children to learn the mechanical skills of communication in a meaningful context rather than in isolation

Starting Points in Reading—Teaching-Learning Strategies

Readability of pupil's selections

In order that *Starting Points in Reading A, First Book* may meet the needs of as many children in the classroom as possible, a deliberate effort has been made to include within each theme reading materials at various levels of reading difficulty. Based on the Dale Chall Formula and the Fry Readability Graph, the reading levels in this text range from 3.5 to 5.5.

For the convenience of teachers, information on the relative difficulty of the prose selections in each theme has been included in the Lesson Plans Sections of this guidebook. However, it should be noted that these readability formulas are based on word difficulty and sentence length. They do not evaluate the content of the reading material—whether it describes concrete experiences or abstract ideas; they do not distinguish between an informal writing style and a formal writing style; they do not measure the extent to which new ideas and new vocabulary are defined in context. In assessing the suitability of selections for particular children, the teacher will want to consider these factors as well as the experiential background the child brings to the reading task.

Learning Objectives

The learning objectives for each theme in *Starting Points in Reading A, First Book* are shown at the beginning of each Lesson Plans Section in this guidebook. The skills are listed in these categories: Comprehension—Literal, Inferential, and Critical; Locating and Organizing Information; Literary Appreciation; Word Analysis, Dictionary Usage; Spelling.

This chart will enable the teacher to see the distribution of skills in each theme and to establish her own objectives on a unit basis. In setting objectives for the complete *Starting Points in Reading A, First Book* program, the complete indexes at the back of this guidebook may be used.

The skills listed are those that children at this age level might reasonably be expected to have mastered in the primary grades or to master while using this text. Not all children will need all the skills shown as learning objectives.

In the Word-Study Skills Section of this guidebook, new skills and a first review of important skills have been labelled *All*, meaning that all children should do them. Practice exercises have been labelled *Individual*, indicating that only those who need them should do them. A similar distinction can be made in the other skill areas depending on the child's previous learning.

A chart showing the learning objectives for *Starting Points in Language A* has also been included at the beginning of each Lesson Plans Section. These skills are listed in the following categories: Talking; Moving; Acting; Valuing; Writing; Literary Appreciation; Language Study—Vocabulary Development; Locating and Organizing Information.

Integration with Starting Points in Language

At the beginning of each Lesson Plans Section, suggestions have been made for the integration of *Starting Points in Reading* and *Starting Points in Language*. The sequence outlined provides for a logical development of concepts, but the teacher may well find that an alternative arrangement better reflects her children's particular interests.

Lesson Plans

Each Lesson Plans Section opens with an overview of the theme and a suggested introduction to the theme. An overview of the corresponding theme in *Starting Points in Language* is also included.

Lesson Plans for each selection in *Starting Points in Reading A, First Book* have been developed under the headings, *Starting Points, Delving Into the Story, and Exploring Farther Afield*. These lesson plans are not meant to be followed slavishly but are merely a guide to the teacher in planning her program. It is important, however, to reserve ample time for the Introduction to the Theme and to the Starting Points stages of each reading selection. If, as has been said earlier, the child reads with understanding in proportion to the input he brings to the task, then he must be given sufficient opportunity to talk about the topic he is going to read about, to compare his ideas, to share information, to decide what questions he would like answered—in summary, to set his own purposes for reading.

It is at these stages too that the teacher will want to take the opportunity to plan her teaching-learning strategies. At the Introduction to the Theme stage, she should assess her children's knowledge about the thematic topic. Depending upon their interest and abilities, she should then decide (a) whether all children will read all selections or whether certain selections will be read by some children and not others, (b) whether to form special reading groups, (c) what instruction and practice in comprehension and word-study skills are needed, and (d) what related language activities would be of most value.

At the Introduction to the Theme and the Starting Points stages, the teacher will—depending upon the children's experiential background—decide whether to precede the reading of a selection with a concrete experience, an oral discussion, a research project, or other activity that will extend the child's input by giving him content information, ideas, or vocabulary related to the theme.

In addition to the suggestions under the heading Starting Points, the teacher will want to consider the activities found in the pupil's text. The teacher using *Starting Points in Language* will find that the corresponding theme offers a wealth of language activities.

Comprehension, Study, and Research Skills

In the upper elementary grades, the child is required to read with increased independence. To do so, he must not only bring his personal experience to the material he reads but he must also respond to what he reads by evaluating what he has learned and applying it to other situations. If he is to derive maximum value from this reading process, he must be able to:

read *literally*, that is, to read accurately
read *critically*, that is, to interpret what he reads
read *creatively*, that is, to evaluate and apply what he reads

The child at this age level must also be capable of more independent study and research in the content areas. If he is to do this efficiently, he must be able to:

locate and *select* information relevant to his purpose
organize and *present* information in an appropriate form

The Lesson Plans Sections of this guidebook have been designed to present these skills to the children and provide sufficient practice in applying them. A brief summary of these skills is given below. For a comprehensive survey, see the Index of Comprehension, Study, and Research Skills beginning on page 320.

Literal reading—to develop this basic skill, exercises are provided in noting and recalling details; recognizing the main idea; determining the sequence of events; reading to answer factual questions or follow directions; detecting causal relationships.

Critical reading—to develop the skill of interpretation, exercises are provided in classifying words, phrases, and ideas; discriminating between true and false; fact and superstition, possible and impossible; comparing characters, ideas, moods, versions of a story.

Creative reading—to develop the skill of evaluation and application, exercises are provided in drawing inferences; making judgments; expressing opinions; predicting outcomes; solving problems; interpreting emotions; recognizing concepts and applying them to real-life situations; expressing ideas through creative expression.

Locating Information—to teach the skill of finding information, exercises are provided in skimming to find specific and general items, to find main ideas, to find supporting details; using the encyclopedia and other reference books; using maps and diagrams and pictures.

Organizing information—to teach the skill of organizing information, instruction is given in taking notes and organizing them in outlines, in timelines, in charts, in lists under headings, and on index cards.

Presenting information—to teach the skills of presenting information, children are encouraged to draw maps; make class booklets; create dioramas and murals; give oral and written reports.

Literary Appreciation Skills

A child's literary appreciation should develop simultaneously with his reading ability. With this objective in mind, it is suggested that much of the poetry be read to the children as they listen for descriptive words, for word pictures, for moods, for rhyme and rhythm, for similes and metaphors. Simple plot, subplots, and characterization are presented, and every opportunity is taken to develop an understanding of author's style and technique. For a comprehensive survey of skills, see the Index of Literary Appreciation Skills beginning on page 324.

Word-Study Skills

The program offers a comprehensive presentation of dictionary skills, phonetic and structural analysis skills, and spelling skills. Some of the highlights of the program are given below. For a complete survey, see the Index of Word-Study Skills beginning on page 316.

Diagnostic tests—it is presumed that most children will have received a thorough grounding in phonetic and structural analysis skills and in syllabication skills. However, to make certain that these skills have been absorbed, four diagnostic tests have been provided on pages 242-246 of this guidebook. If these tests reveal weaknesses, exercises are provided to strengthen auditory and visual recognition of vowel and consonant elements. The recognition, meaning, and use of prefixes and suffixes, and the rules of syllabication are reviewed during the course of the skills program in this guidebook.

Dictionary skills—at this level children begin a course in the use of the dictionary. Alphabetization is reviewed in preparation for dictionary work. The use of entry words, guide words, and the pronunciation key is explained and reinforced, and diacritical marks are introduced. Abundant practice is given in recognizing dictionary respellings, selecting appropriate word meanings, and using the dictionary to check or find spellings, pronunciation and meaning of words.

Phonetic and Structural Analysis skills—the recognition of consonant and vowel elements in word syllables is reviewed. Prefixes *un*, *dis*, and *re* and syllabic units *de*, *be*, and *ex* are reviewed, and the recognition of *con* as a syllabic unit is introduced. Suffixes *s*, *es*, *ed*, *ing*, *er*, *est*, *ful*, *less*, *ness*, *ly*, *y*, *en*, *ish*, *tion*, *able*, *like* are reviewed, and *or* and *ward* are introduced. Irregular plural and past tense forms, compound words, and contractions are recalled.

Syllabication and accent—the nine basic rules of syllabication are reviewed and the recognition of accent and placement of the accent mark is developed and reinforced.

Spelling—during the study of phonetic and structural analysis and syllabication, the child has learned many things that help him to recognize and attack new words in his reading. These same skills can help him in his spelling. As each aspect of the word analysis skills program is presented and reviewed, the child is shown how these skills can be applied to spelling. Exceptions are pointed out and memory is aided by the building of spelling groups. In addition to these spelling aids, a number of words that do not follow rules are selected from each story and learned as special spelling words. These words are analyzed, their particular spelling difficulties pointed out, and the words are entered into individual spelling notebooks for reference purposes.

Word recognition—children are encouraged to attack new words and understand word meanings by exercises in the use of context clues; matching words and definitions; multiple meanings; and using the dictionary to find word meanings.

Extending and enriching vocabulary—vocabulary is extended by exercises in recognizing antonyms, synonyms, homonyms; noting and using descriptive words; classifying words and phrases.

I'M THE KING OF THE CASTLE

STARTING POINTS

Learning Objectives

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
Skip, Skip, Skip Poem, Page 7		
Aunt Agatha, There's a Lion under the Couch! Pages 8-15	Evaluating the story Discriminating between real and make-believe Inferring the main idea Noting causal relationships	Recognizing sequence clues Introducing the use of the encyclopedia
Pieter Brueghel Pages 16-17	Deriving aesthetic satisfaction from a picture Noting details Drawing inferences	Organizing information in chart form Classifying games Locating proper names
The Chair House Poem, Page 18	Sharing an experience common to childhood Making comparisons Drawing inferences Comparing characters	
Skiing Poem, Page 18		
Chicken Soup with Rice Poem, Page 19		
When Great-Grandmother Was a Little Girl Pages 20-21	Drawing inferences Comparing and contrasting Evaluating Recognizing main idea of paragraphs	Making an idea line Getting information from older people Using an encyclopedia interviewing, taking notes, and reporting Introducing cross-references
Toys Tell Tales Pages 22-23	Drawing inferences Making logical choices	Setting up a display Classifying toys Using the encyclopedia
The Big Pile of Dirt Pages 24-39	Evaluating Recalling details Making judgments Drawing inferences Expressing opinions Expressing main ideas through titles Seeing causal relationships Interpreting the author's meaning	Discussing and planning Arranging events in sequential order
Kids Cooking Pages 40-43	Drawing inferences Noting recipe format Recalling details Expressing opinions	Noting the importance of sequential order Planning; drawing up charts
Some Cook! Poem, Page 43	Recalling details Drawing inferences and predicting outcomes	
Unit Review	Recalling unit stories; noting casual relationships Recalling story events and details	

IN READING

in "I'm the King of the Castle"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Noting the characteristics of a chart</p> <p>Recognizing character development</p> <p>Recognizing plot</p> <p>Recognizing the place</p> <p>Noting the effect of alliteration</p> <p>Developing sensitivity to word images</p> <p>Noting changing mood</p> <p>Noting author's style</p> <p>Noting word patterns</p> <p>Recalling characteristics of chants</p> <p>Noting pronounced rhyme and rhythm</p> <p>Understanding author's choice of material in a short article</p> <p>Understanding how an author creates mood</p> <p>Noting two sub-plots in a story</p> <p>Noting recipe style</p> <p>Noting style</p> <p>Appreciating . . . ous poem</p> <p>Reading other . . . s</p>	<p>Noting long and short vowels in syllables</p> <p>Alphabetizing to second and third letters</p> <p>Syllabication with vowel digraphs and diphthongs</p> <p>Introducing the dictionary – organization – entry words – guide words</p> <p>Recalling compound words</p> <p>Reviewing Syllabication</p> <p>Rule 1. governing one-syllable words</p> <p>Reviewing Syllabication</p> <p>Rule 2. governing compound words</p> <p>Interpreting dictionary respellings</p> <p>Noting suffixes and dividing suffixed words into syllables</p> <p>Noting final <i>ed</i></p> <p>Reviewing Syllabication</p> <p>Rule 3. governing suffixed words</p> <p>Introducing the dictionary mark indicating the long-vowel sound</p> <p>Introducing the pronunciation key</p> <p>Noting prefixes and dividing prefixed words into syllables</p> <p>recalling <i>de, be, ex</i>, syllabic units</p> <p>Reviewing Syllabication</p> <p>Rule 3. governing words with prefixes and suffixes</p> <p>Noting accented syllables</p> <p>Introducing the accent mark</p> <p>Noting the accent mark</p> <p>Dividing words into syllables and placing the accent mark</p> <p>Recognizing compound and affixed words</p> <p>Recognizing dictionary respellings</p> <p>Using guide words</p>	<p>Phonetic and structural aids to spelling</p> <p>Special spelling words</p> <p>Noting words with vowel diphthongs, irregular vowel digraphs, and irregular vowel sounds</p> <p>Special spelling words</p> <p>Building a spelling group by consonant substitution</p> <p>Spelling compound words</p> <p>Special spelling words</p> <p>Building a spelling group by consonant substitution</p> <p>Spelling words with suffixes</p> <p>Reviewing dropping of final <i>e</i> when suffixes are added</p> <p>Reviewing doubling of final consonant when suffixes are added</p> <p>Special spelling words</p> <p>Building a spelling group by consonant substitution</p> <p>Spelling words with prefixes</p> <p>Reviewing changing <i>y</i> to <i>i</i> before adding certain endings</p> <p>Special spelling words</p> <p>Building a spelling group by consonant substitution</p> <p>Spelling the special words introduced in the unit</p>	
	3		

STARTING POINTS

Learning Objectives

	Page	Talking Moving – Acting	Valuing	Writing
	Page 3	Recalling experiences with rhymes Chanting rhymes		Writing chants
	Page 5	Relating personal experiences with tag games Explaining how games are played Comparing ideas about games	Appreciating attitudes to leisure time	Writing from viewpoint of child in picture Writing from own viewpoint
	Page 6	Describing and acting out ball games		Completing similes
	Page 7	Acting out games Interviewing persons for information about games Reporting findings to class Discussing popularity of games	Considering reasons for popularity of games	Listing questions for interview Taking notes while conducting interview
	Page 8	Talking about and acting out events in poems Acting out a disagreement among friends	Understanding ways of resolving disagreements arising in games	
	Page 9	Assessing truth of general statement Acting out invented games		Writing imaginary stories Describing games using certain objects Writing about games played in certain locations
	Page 10	Supporting opinions by relating personal experiences	Reasoning about attitudes to toys	
	Page 11	Discussing why one toy is better than another	Reasoning why one toy is better than another	Writing out reasons as a prelude to discussing Writing reasons for choice of three toys Describing a toy without naming it
	Page 12	Talking about a picture and about seasonal games		

IN LANGUAGE
in "I'm the King of the Castle"

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
Appreciating rhyme	Noting names of games	Collecting chants Displaying chants
Listening to a poem	Making up names for toys	Using encyclopedia to find out about balls and ball games Interviewing for information about games Taking notes from interview Reporting findings to class

Overview of Theme in Starting Points in Reading

*I'm the king of the castle
And you're the dirty rascal!*

This familiar chant, perhaps the best known to Canadian children, leads into a theme concerned with games, toys, and the leisure-time activities of girls and boys. The theme is designed to bridge the inevitable gap between summer holidays and the first days back to school in the fall.

The theme begins with a skipping rhyme. Next comes a story about a timid little boy who lives too much in his imagination and what he does when faced with a situation far beyond anything he could have imagined. The picture, "Children's Games," reveals how Flemish children played over 400 years ago. Three poems follow, proclaiming the joys of a chair house, skiing, and the rhymes children chant. An article gives a glimpse of children at play in Great-Grandmother's day, and another explains how toys reflect the time in which they were made. An inner-city story tells of some children's struggle to find and keep a good play area. Then comes another type of game—cooking, providing an enjoyable experience, an opportunity to learn the rules of the "game," and an explanation of how a recipe should be read. The unit ends with a poem about a would-be cook who produced an amazing concoction.

For specific learning objectives in this theme, see the chart on pages 2-3.

Introducing the Theme in Starting Points in Reading

Explain to the pupils that the first theme in the reader has to do with games of various kinds. Read the title, "I'm the King of the Castle," and ask, "What kind of game is this? Who is the king of the castle?"

Promote further discussion by asking such questions as: "What games do you like to play? What is leisure? How important is leisure time today? How important are games? toys? competition? skills?"

Readability of Selections in Starting Points in Reading

Because "I'm the King of the Castle" is the first theme and will be done in many classrooms at the beginning of the school year, the editors have deliberately included easy-to-read selections. The stories "Aunt Agatha, There's a Lion Under the Couch" and "The Big Pile of Dirt" are below-grade in reading difficulty. The remaining prose selections are short high-interest items that will be read easily by the majority of students.

Overview of Theme in Starting Points in Language

The activities in the theme "I'm the King of the Castle" in *Starting Points in Language* enable children to explore their own knowledge of and ideas about chants, games, and toys. In the introductory activities, they talk about, recite, and write out game rhymes. They then move on to a consideration of the games they already know and to find out by research and personal interviews what games were played in the past. Acting out activities gives students an opportunity to discuss acceptable behavior in resolving conflicts in games. Divergent thinking is fostered by activities that require children to invent new games. The final activities related to toys lead children to support their opinions with valid reasons and to write clear explanations.

For specific learning objectives in this theme, see the chart on pages 4-5.

Integration with Starting Points in Language

The language activities in "I'm the King of the Castle" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Page 3—activities could be used as introduction to the theme

4. Pages 4-5—in the talking and writing activities, children share information about the games they know and explain new games to each other

8. Pages 6-7—research activities and activities requiring children to interview older relatives personalize the students' consideration of the past

10. Pages 8-9—acting and writing activities continue the concept that many games can be created by imagination

12. Pages 10-11—in the culminating discussion and writing activities, children come to conclusions and defend their opinions about toys and in so doing bring together many of the ideas about games that they have already explored.

Starting Points in Reading

2. The chant "Skip, Skip, Skip" is one that may be new to students and would be a good follow-up to their own work on chants
3. In the first story selection, "Aunt Agatha, There's a Lion Under the Couch" the hero could well have said, "I'm the King of the Castle"

5. As an extension of their own work on games, children identify the different games being played in Pieter Brueghel's famous *Children's Games*

6. The poems "The Chair House," "Skiing," and "Chicken Soup with Rice" provide a starting point for a discussion about leisure-time activities other than games

7. How people spent their leisure time in the past is explored in the selections "When Great-Grandmother Was a Little Girl" and "Toys Tell Tales"

9. Imagination rather than games equipment is what the children in the story "The Big Pile of Dirt" possess in good measure

11. In some games the ability to follow directions is all-important. Children learn this in "Kids Cooking"

Skip, Skip, Skip

This nonsense verse is a chant for children to say while skipping. A similar chant, "Chicken Soup with Rice," appears on page 19 of the reader. The teacher may prefer to delay presentation of "Skip, Skip, Skip" and present it with "Chicken Soup with Rice," to keep the examples of this type of verse together. The lesson plan for "Chicken Soup with Rice" begins on page 25 of this manual.

Objectives

Literary Appreciation

- Noting the pronounced rhyme and rhythm in chants
- Enjoying the humor of chants

Creative Thinking

- Making up gestures to accompany the chant

Starting Points

Getting Ready to Listen

Recalling chants

After the unit introduction, the children will be expecting something about games. Ask them to recall and recite some of the verses they say when playing—skipping rhymes, counting rhymes, ball-bouncing rhymes, etc. When several chants have been given, discuss with the pupils what they have in common and elicit that all have a regular, heavy, sing-song rhythm and a regular rhyming pattern. "What about the words? Are they usually serious and sensible, or are they more often funny or nonsense?" The pupils will agree that they are usually nonsense. "Such verses, with sing-song rhythm, regular rhyme, and nonsense words are called chants."

Purpose for listening

"Now listen to the poem I am going to read to you and see if it has some or all of the characteristics of a chant."

Delving Into The Poem

Listening, Reading, and Enjoying

Read the poem to the pupils, omitting the title. When you have finished, the pupils will readily identify the rhythm and rhyme of a chant. Ask if anyone can guess what game this chant might accompany. When skipping is suggested, reveal the title "Skip, Skip, Skip."

Listening and discussing

Read the poem again as the pupils follow along in their readers to note the words. The pupils will agree that the words are funny nonsense and that this poem is indeed a chant. Let the pupils have fun reading the poem aloud in unison.

Exploring Farther Afield

Making up gestures; skipping

Suggest that the pupils make up gestures to perform while skipping and reciting this chant. If possible, let some children actually skip and employ their gestures, as others read the chant in time to the skipping. There will need to be four children skipping—Miss Lucy, the doctor, the nurse, and the lady with the alligator purse.

Aunt Agatha, There's a Lion under the Couch!

"Aunt Agatha, There's a Lion under the Couch!" is the story of a timid little boy who wants to be a hero—king of his castle on Quimby Street. Every story has a problem and Matthew's problem is learning to defend himself and to cope with Gurney, the neighborhood bully. This partly realistic, partly fanciful story shows children how circumstances change lives and alter people. By smiling steadfastly at the gruff, growling lion, Matthew learns how to face danger and overcome fear. There is considerable character development in the story; Matthew and Aunt Agatha are not entirely the same people at the end of the story as they were at the beginning. Matthew learns the value of standing one's ground and not giving up, while Aunt Agatha realizes it is important to listen—even to little boys.

Vocabulary

Enrichment Words: *Aunt Agatha (ag'a tha), Victorian, Quimby Street.*

Phonetic Words: *mentioned, imagination, imagined, admire, misplaced, dusk, tangled, securely, conversation.*

More Difficult Words: *nuisance, cautioned, amber, magnificent, ridiculous, immediately, ivory, imaginary.*

Enrichment Words. Words listed under this heading are words which have been used to make the text flow more smoothly or to add color and interest. Such words are not a part of the core vocabulary and are not intended to be mastered by the pupils. If any are queried, simply tell the pupils what they are.

Phonetic Words. Words under this heading are words which follow the phonetic and structural rules the pupils have been taught and should be able to decipher. They are listed to alert the teacher to the fact that they may cause difficulty or be unfamiliar in meaning for some pupils.

More Difficult Words. Words listed under this heading may cause trouble because they do not follow known rules, because they are rather long and complicated for easy deciphering, or because they are not likely to be familiar in meaning. Except in rare cases, however, they should not be pre-taught but should be met for the first time in context. If a pupil experiences difficulty with a word, he should ask the teacher for help. The teacher should briefly try context or other word-attack skills. If he still does not recognize the word, it should be told to him, so that he can get on with his reading. Such words should be noted and receive additional attention after the reading is finished.

Objectives

Comprehension

- Inferring the main idea of the story
- Understanding causal relationships

Creative Thinking

- Predicting outcomes
- Recognizing alternatives

Critical Reading

- Discriminating between real and make-believe

Developing Concepts

- Problems solved through reading
- Fantasy enriches life
- Fantasy may be a vehicle for conveying a lesson

Gathering and Organizing Information
Introducing the use of the encyclopedia
Noting sequential order

Literary Appreciation
Recognizing character growth and development in a story
Noting development of plot
Recognizing the place of fantasy in literature

Starting Points

Getting Ready to Read

*Recommended
procedure*

Self-posed Purposes for Reading. It is recommended that the pupils be encouraged to ask their own questions and set up their own purposes for reading. Children can think. They can interpret a picture or a title, size up a situation, and make judgments, if they are allowed to do so. Like grown-ups, if the problem is their own, more energy will be put into finding an answer.

Those pupils who have been taught according to this method in the previous levels, will already have a good deal of proficiency. With those pupils who have not experienced this method before, you will find that it will take time, and that some pupils are better at it than others. The less alert pupil will not know what questions to ask; he must be helped in the formulating of them. Many pupils are quick to grasp details and draw inferences. Others need to be asked specific questions until they grasp the essentials. However, even the slowest pupil will become more proficient with practice.

The results of following this procedure are well worth the time and effort spent on it. If a teacher asks all the questions and sets up all the purposes, pupils get little chance to do real thinking. Those pupils who are expected to think about their reading will soon be reading with deeper insight and appreciation.

*Setting purposes
for reading*

The title of this selection should be provocative enough to stimulate lively speculation about the story. Have the pupils turn to page 8 of the reader and read the title. Let them discuss what a story with this title might be about. Then ask what questions they would like to have answered in the story. For the first few selections, it might be as well to write the questions on the chalkboard as they are posed. Then suggest that the pupils read the story to find the answers.

Questions for this story will probably include:

Was it a real lion?
Was it somebody's pet lion?
Where did the lion come from?
Who is Aunt Agatha?
Who found the lion?
What did the people do?
What did the lion do?

Reading and Checking

*Observing
reading habits*

Let the pupils read the story through. Be ready to give help if it is needed. As the pupils read, observe their reading habits. Do some pupils have bad reading habits which they should be gradually encouraged to overcome, such as verbalizing or finger pointing? Which pupils are obviously reading with insight and enjoyment? Which children are plodding through the story, not reading with sufficient comprehension to lose themselves in the story? Are some pupils having too much difficulty with vocabulary or the mechanics of reading? Are some letting their attention wander? Such observations will alert the teacher to individual needs and the areas of reading skills that require attention.

When the pupils have finished reading, allow them to express their comments freely and share their enjoyment of the story. Then refer back to the purposes set for reading, and have the pupils tell the answers they found. If there is any disagreement over an answer, the pupils should cite from the story to uphold their opinions.

Delving Into The Story

Thinking about What Was Read

Evaluation

1. "Did you enjoy this story? Why, or why not? What part of the story did you enjoy the most? Why? What parts of the story made you laugh?"

2. "Do you think this story could really happen? Which parts could really happen? Which parts would not be likely to happen? Explain why you think as you do."

3. "Let's talk about the lion. What kind of lion was he? What words would you use to describe the lion?" Make sure the pupils suggest words to describe the lion's "character" as well as his appearance.

Characterization

4. "How would you describe Matthew at the beginning of the story?" (He was timid and so the butt of the neighborhood bully's jokes; he was thoughtful and considerate—he didn't mention that Aunt Agatha's scarves were too long—he realized that the lion would be hungry and gave it food; he was trusting and obedient—he believed that the lion would go away if he followed Aunt Agatha's directions—he tried to brush the lion's teeth because Aunt Agatha told him to do so.)

"Was Matthew different by the end of the story? In what ways?" (He was no longer timid—he had proved to himself that he could face danger; he was the hero of the neighborhood—even the bully respected him.)

"How would you describe Aunt Agatha at the beginning of the story?" (She was inclined to be careless—her scarves were usually too long; she was superior as a grown-up—she didn't think it necessary to pay attention to what a child said; she was apparently not afraid of anything, even a lion; she was proud of her wit and poetic ability; she really loved Matthew—she tried to join in what she thought was his imaginary game—she worried because she feared he lived too much in his imagination—she got dinner early because Matthew asked her to.)

"Was Aunt Agatha different at the end of the story? In what way?" (She realized that she should pay attention to what Matthew said, even if he were just a little boy.)

Recognizing plot

5. Recall with the pupils that the plot structure of most stories consists of a problem, how the problem was solved, and what happened because of the solution.

"What was the problem in this story?" (Matthew was timid.) "How was the problem solved?" (A lion got into the house and Matthew took care of it until the zoo keeper came to get it.) "What happened as a result?" (Matthew was no longer timid—he was the hero of the neighborhood.)

Suggest that the pupils remember this plot formula and try to apply it to their own stories.

Developing the concept: through reading we receive help in solving our own problems

6. Refer to Matthew's problem in the story and how it was solved. "Would you have solved the problem in this way? How would you have solved it?" Point out that everybody, at one time or another, has problems. "How can reading stories sometimes help people to solve their problems?" Lead the pupils to see that, by reading about how story characters solve their problems we can sometimes get ideas of how to solve our own, either by adopting the means used in the stories, or by thinking of those means and developing better ways of solving them.

Developing the concepts: fantasy can enrich our lives

7. "Why did Aunt Agatha not take seriously what Matthew told her about the lion?" (She thought he was just imagining the lion.) "What in the story tells us that Matthew was in the habit of imagining things?" (Aunt Agatha was worried that so much imagining might not be good for Matthew.) "Have you ever imagined things? What did you imagine?"

"Most people imagine things—yes, grown-ups too. If we are timid, like Matthew, we imagine situations in which we play a brave role. If we are very shy, we imagine ourselves being the life of a party. If our lives are quiet or dull, we imagine ourselves taking part in exciting adventures. Such imagining is called fantasy."

*Fantasy can
be used to
convey a
lesson*

"Why do people imagine things?" Help the pupils to see that fantasy can provide amusement and entertainment. It can also help us to overcome such problems as timidity and shyness by helping us to think of ways to solve these problems and giving us a chance to practice these ways until we have enough confidence to try them in real situations.

"Stories of make-believe are also called fantasies. 'Aunt Agatha, There's a Lion under the Couch!' is a fantasy because, as we decided before, much of it couldn't really happen. Why do you think authors write fantasies? Yes, they write them to entertain their readers and make them laugh. But they sometimes write them for another reason, too. They write them to give their readers a message or teach them a lesson.

"In this story both Aunt Agatha and Matthew learned a lesson. What lesson did Aunt Agatha learn?" (That she should listen to what people say because even a little boy may have something important to say.")

"What lesson did Matthew learn?" (That you can overcome fear by facing up to it rather than running away.)

"These are good lessons for all people to learn. But if the author had just written down those lessons, the people who read them would probably forget them quickly. By putting them in a fantasy, the writer felt that they would be more likely to be remembered. For example, whenever you feel timid, or see someone else who is timid, you will probably think of timid little Matthew trying to scrub the lion's teeth with a hair brush, and that will remind you of the lesson Matthew learned."

Rereading for Specific Purposes

*Dramatizing
conversations*

Let the pupils choose partners for the dramatizations suggested on page 15 of the reader. When the pupils have had time to prepare their selections, let each pair present its performance before the group.

*Reviewing
standards of
oral reading
and listening;
making a chart*

Before the pupils begin to prepare for this activity, review the standards for good oral reading and good listening, listing them on the chalkboard or on a chart. Something similar to the following may result:

For Good Oral Reading

1. Be ready to read your part.
2. Stand up straight and hold your book correctly.
3. Let your voice show that you are glad to read.
4. Pay attention to the punctuation.
5. Change your tone and speed as you read.
6. Look at your listeners once in a while.

For Good Listening

1. Be a quiet listener.
2. Think of what is being read for you.
3. Be interested and enjoy what you hear.
4. Be ready to discuss what you hear.

Exploring Farther Afield

*Discussing the
story ending*

Discussion and Creative Writing. 1. "How would the story have been different if Aunt Agatha had believed Matthew at the beginning? Would Matthew have become a hero? Why do you think as you do?

"Write a new ending for the story in which Aunt Agatha did believe Matthew."

*Writing about a
different lion*

2. "The lion in the story was an old one. Suppose the lion had been a young one? What difference would this have made to the story? Write a story about what might have happened in that case."

*Discussing real
runaway lions*

Creative Thinking. "Would a lion really break away from a zoo? If one did, would he be likely to run into a house and hide under a couch? Where else might he go? Design a plan to recapture a runaway lion."

*Appreciating
words imitating
sounds*

Author's Language. "The author has used some words which imitate sounds. Find and list them. Then invent other words imitative of sounds that the author might have used and add them to your list." The pupils should find most of the following:
clickity-clackity knitting
grumbling growl
water squishing, splashing, and sloshing
thump against the bathroom door
sugar bowl crashed.

For Added Interest and Enjoyment

Books

BOURNE, MIRIAM ANNE: *Tigers in the Woods*. Coward, McCann & Geoghegan.
CLEARY, BEVERLY: *Mitch and Amy*. William Morrow & Company, Inc.
CONE, MOLLY: *Mishmash and Uncle Looey*. Houghton Mifflin Company.
DICKINSON, PETER: *The Iron Lion*. Atlantic—Little Brown.
FATIO, LOUISE: *The Happy Lion*. Charles Scribner's Sons.
HOLMAN, FELICE: *The Cricket Winter*. W. W. Norton & Company, Inc.
HOLMAN, FELICE: *Victoria's Castle*. W. W. Norton & Company, Inc.
LORD, BEMAN: *The Spaceship Returns*. Henry Z. Walck, Inc.
MAHY, MARGARET: *A Lion in the Meadow*. Franklin Watts, Inc.
MANNIX, DANIEL: *The Outcasts*. E. P. Dutton & Company, Inc.
SACHS, MARILYN: *The Bear's House*. Doubleday & Company, Inc.
SHAPP, MARTHA: *Let's Find Out about Animals of Africa*. Franklin Watts, Inc.
SKORPEN, LIESEL MOAK: *Phipps*. Coward, McCann & Geoghegan.
SNYDER, ZILPHA KEATLEY: *The Egypt Game*. Atheneum Publishers.
STEPHENSON, DOROTHY: *How to Scare a Lion*. The Ryerson Press.

A Film

Andy and the Lion. Weston Woods. 10 mins.

A Cartridge Film

Lion Mother and Cubs. Walt Disney Nature Library. Ealing.

Skills for Reading and Research

*Inferring what
the story
is about*

Comprehension, Study, and Research Skills

Main Idea. To help the pupils learn to infer the main idea of a story, distribute copies of the following exercise.

The sentences below each tell something about the story. Read the sentences carefully and decide which one tells the main idea—what the story is really about. Put an X on the line before the sentence you choose. Be ready to give reasons for your choice.

- ___ 1. Always do as you are told and you will be brave.
- ___ 2. If you can laugh at a lion under the couch you can laugh at a boy who throws your hat up into a tree.
- ___ 3. It's easy to be brave if you think the problem is imaginary.
- ___ 4. Smile at a lion and he won't hurt you.
- ___ 5. On Quimby Street Matthew was king of the castle.
- ___ 6. Laugh at your problems and they will disappear.

When the pupils have made their decisions, have them tell which sentences they have chosen and give their reasons for their choice. Encourage them to cite from the story to support their opinions.

Noting cause
and effect
Concept: one
situation leads
to another

Causal Relationships. Explain to the pupils that because of each item in Column A, something in Column B happened. Direct them to match each cause in Column A with its result in Column B by writing the number of the cause on the line before each result. (Answers are indicated for the teacher's convenience.)

Column A

1. Aunt Agatha didn't believe Mathew.
2. Matthew did believe Aunt Agatha.
3. Matthew smiled at the lion.
4. Matthew brought the lion down to breakfast.
5. Matthew called the police.
6. Everyone told Matthew that he was a hero.

Column B

- (5) The police called the zoo keeper.
- (6) Matthew was no longer frightened of Gurney, the neighborhood bully.
- (4) Aunt Agatha was frightened.
- (7) Aunt Agatha teased Matthew about the lion.
- (2) Matthew did as he was told and smiled at the lion.
- (3) The lion didn't hurt Matthew.

Recognizing
sequence clues

Sequence. At the first of the year all pupils should engage in this type of skill exercise. As the months pass, continued practice will be necessary for those indicating weakness in this area.

Write the following sentences on the board, or duplicate them and distribute copies to the pupils. (Answers are indicated for the teacher's convenience.)

1. At this, the lion stared back nervously, then he sneezed, looked at his feet, and slowly forced a strange shy smile all over his whiskery face.
2. But she said nothing, looked at the clock, put away her knitting, and went to the kitchen.
3. Matthew neatly folded a napkin, remembered salt and pepper, and carefully carried the tray upstairs to the lion.

Ask the pupils to identify in order the things that happened in each sentence and draw a line under the action words or verbs. Discuss the order of events. "Did one happen after another, or did they all happen at the same time? In sentence 1, what word tells you that the lion sneezed after he stared at Matthew?" (then) Help the pupils to make a list of words and phrases that are frequently used to tell in what order things happen. The list should include such words and phrases as: *then, first, at this, at this moment, next, after, after a while, secondly, when, later*. Suggest that they remember to make use of such words and phrases when they are writing or telling stories.

Introducing the
use of the
encyclopedia

Using the Encyclopedia. "Matthew fed the lion hamburger, French fries and a pickle, tapioca pudding, and cocoa with a marshmallow on top. Do you think this is the kind of food a lion really eats? Of course not. Imagine a lion making tapioca pudding! What do you suppose a lion does eat? Where can we find out for sure?" The pupils will probably suggest books about lions and the encyclopedia. Agree with them that both are excellent sources of information, but that it is quicker to consult an encyclopedia, where facts are given in brief form, than to read a whole book.

Discuss with the pupils the purpose of an encyclopedia—to find facts quickly on almost any subject in which we are interested. Explain that because an encyclopedia tells about so many persons and things, it is usually made up of several volumes. Have a set of encyclopedias on hand.

Call attention to the letters on the backs, or spines, of the volumes. Explain that all the entries in an encyclopedia are arranged in alphabetical order, and the letter or letters on the back of a volume indicate that all the entries in that volume begin with that letter or letters. For example, if we wanted to find out something about tapioca, we would look in the volume that has the letters T-U on the back. (The letter or letters will depend upon the encyclopedia being used.)

If a set of encyclopedias is available, distribute one volume to each member of the group. (If a whole set is not available, try at least to obtain one volume, and let the pupils examine it.) Ask the pupils to look through the books to see how the entries are arranged. Elicit the following facts from the pupils and write them on the chalkboard.

1. The entries in the encyclopedia are arranged in alphabetical order.
2. All the entries within a volume begin with the letter or letters shown on the back of the volume and are in alphabetical order within the volume.
3. The volumes of the encyclopedia are arranged in alphabetical order and are marked with numbers as well as letters.

Ask the pupils in which volume we would find out what lions eat. Elicit that the information would be found in volume 6, L-M, under the heading *Lion*. (The answer will depend upon the encyclopedia available.) Ask a pupil to find the entry *Lion*. If the encyclopedia being used includes headings in the article on lions, let all members of the group see them and discuss how useful they are in helping us to locate information quickly, then decide under which heading we would find out about what lions eat. If there are no headings, have the pupil skim the entry to find the information. Ask him to read the pertinent parts aloud to the group. As he mentions the animals preyed upon by lions, write the names on the chalkboard or on chart paper. Point out that it is always wise to make a note of our findings so that we won't forget them before we use them.

NOTE. If it is impossible to obtain a volume of an encyclopedia containing information about lions, have the preliminary discussion about the encyclopedia in the classroom, then arrange to take the group to the school library or the Public Library to use the encyclopedia there for locating the information on what lions eat, and then to practice locating other items.

Let the pupils have fun planning dinner menus for (a) wild lions and (b) lions in a zoo. Since most encyclopedias mention only one or two typical animals, it may be necessary to add a few more—giraffe, gnu, eland, antelope, impala, zebra, wild hog—for (a), and since these animals are not found in Canada, to help the pupils suggest suitable alternatives—cattle, sheep, pigs, goats—for (b).

Word-Analysis Skills

Syllabication

Noting long and short vowel sounds in syllables. Page 253.

Preparing for Dictionary Use

Alphabetizing to second letter; to third letter. Page 253.

Practice exercise. Page 253.

Spelling

Phonetic and structural aids to spelling. Page 254.

Special spelling words. Pages 254-255.

**Pages
16-17**

Pieter Brueghel

Pieter Brueghel (1525-1569) won fame in his day as one of the greatest of Flemish landscape painters, but is chiefly known now for his peasant scenes, which he painted with realism, vigor, humor, and great attention to detail. The picture reproduced in the reader, "Children's Games," reveals his excellent drawing and composition, his inventiveness and imagination, and his extraordinary power of observation. Brueghel became a member of the Antwerp Academy in 1551, then spent several years in Italy, studying under the great masters of the Renaissance, though he always retained his Flemish style. He finally returned home and settled in Brussels. In addition to his landscapes and peasant scenes, he painted religious subjects, and also produced many fine drawings and etchings.

The Flemish people are natives of Flanders, an area in northwestern Europe. Until 1830 Flanders was a separate political unit. At that time it was divided up, two-thirds becoming part of Belgium, a small part extending into the Netherlands, and the rest being added to France. Despite this division and the loss of political individuality, the Flemish people have retained many of their national characteristics and their own language, making Belgium, like Canada, a bilingual country with two official languages—Flemish, which is a form of Low German, and French.

The picture, "Children's Games," depicts at least 41 games. They are:

Hoops	Who am I going to choose?
Balloon	Turn yourself around
Tug of war	Tree climbing
Shouting into a barrel	Swimming with water wings
Riding a barrel	Piggyback
Knocking over castles made with marbles	King of the mountain (King of the castle)
Catch the wooden fish	Flying a ribbon
Tip-cat (Pretended sword play)	Spinning tops
Follow the leader	Jacks
Wrestling	Rattle
Marbles	Dolls
Parade	Blowing bubbles
Stilts	Blindman's buff
Swinging on a rail	Playing with a pet bird
Leap frog	Make-believe christening
Hobbyhorse	Make-believe wedding pro- cession
Fife and drum	Running the gauntlet
Mud pie	Riding a fence
Which hand?	Somersaults
Riding on a hand-seat	Headstands

Vocabulary

Enrichment Words: *Pieter Brueghel* (pē' tər brū' gl), *Flemish* (flem' ish), *sculptures*.

Objectives

"Reading" a Picture

- Deriving pleasure from a picture
- Deriving aesthetic satisfaction from a picture
- Identifying details in a picture
- Drawing inferences from picture details

Gathering and Organizing Information

- Finding information in a picture
- Listing pictured games on a chart
- Classifying pictured games
- Using art books to find other pictures of games
- Finding proper names in an encyclopedia

Developing Concepts

- Information as well as aesthetic pleasure and satisfaction, can be derived from pictures

Literature

- Enjoying poems about games

Creative Thinking

- Writing poems about games
- Interpreting games from pictures and poems

Special Materials

One or more copies of *Stilts, Somersaults, and Headstands*, by Kathleen Fraser, published by Atheneum, New York, 1968. This book contains sections of the picture "Children's Games" for closer study. The games shown in each section are identified, and the list of games is followed by a number of poems describing the games.

Starting Points

Getting Ready to "Read" the Picture

*Discussing
pictures*

"Did you know that you can 'read' a picture? You can, you know. Many pictures give us a lot of information if we study them carefully. They tell us much about the places and times in which they were painted.

*Setting
a purpose*

"We are going to 'read' a picture today. It is called 'Children's Games,' and was painted over 400 years ago by a Flemish painter named Pieter Brueghel.

"Pieter Brueghel lived in a country called Flanders, which is now a part of Belgium. He was a very famous artist who painted many different kinds of pictures, including landscapes and religious scenes, but he is best known today for the pictures he painted of the people of his land going about their everyday life—their work, their home life, their celebrations, and so on.

"The picture 'Children's Games' shows a lot of children playing over forty different kinds of games. Open your readers to page 16, and let's see how many of the games we can find and identify."

Delving Into The Picture

"Reading" the Picture

*Identifying
the games*

1. Encourage the pupils to look at the picture closely and pick out as many different games and activities as they can. Some of the games which are still played today will be identified by name; those games which are unfamiliar may be identified by a description of what is being done. Continue this search for games only so long as the children are enjoying the activity, but don't belabor it. The picture is too full of detail and this reproduction is too small for all or even most of the games depicted to be discovered in this first survey. Suggestions for a more detailed study will follow below.

*Noting the
composition
of the picture*

2. "Isn't this a gay and colorful scene? Notice how cleverly the artist has designed his picture. It is not likely that he ever saw so many children all in one place at the same time playing so many different games. Most people, in trying to show so many games, would probably show the children playing in a playground or a field, and the result would be an artificial, ugly jumble. By setting his picture at the intersection of two streets, Brueghel was able to spread the children out and also show them taking advantage of the doorways and windows of the buildings, the fences, hitching posts, and yards in their play. By having one of the streets lead to the banks of a stream, he was even able to work in swimming activities. And the result is a gay, attractive, and natural scene."

*Observing
other details;
drawing
inferences*

3. "We can learn about more than the games Flemish children played in those days by 'reading' this picture. What, in the picture, tells us that it was painted a long time ago rather than in recent times? What tells us that the scene was not a Canadian setting? How were boys dressed in those days? How were the girls dressed? What do you notice about the things the children are playing with or on that is different from what we would see in Canada today?" (There are no elaborate toys or equipment. The children for the most part are playing with or on things at hand—barrels, barrel hoops, fences, a hitching post, rocks, sticks, brooms, etc.) "What would this fact suggest about the times?" (Not much money was spent on toys for children. The children played with whatever they could find, make, or adapt, and only simple, inexpensive items were purchased.)

Exploring Farther Afield

Taking a
closer look;
a learning
center activity

Noting Details; Making a Chart. If you have procured a copy or copies of *Stilts, Somersaults, and Headstands*, by Kathleen Fraser, the pupils might be interested in the following activity.

Provide copies of the following worksheet:

Picture Part 1	Picture Part 2	Picture Part 3	Picture Part 4
Picture Part 5	Picture Part 6	Picture Part 7	Picture Part 8

Direct the pupils to go through *Stilts, Somersaults, and Headstands* and look at each picture part carefully. They are to identify as many games as possible and list them in the proper square on the worksheet. They may not know the names of all the games depicted. If they don't know the name but understand what the game is about, tell them to write a word or two that will suggest the main idea. For example, they may not know the name "Tip-cat," but something like "Pretended sword play" would be acceptable.

Impress upon the pupils that they are not to look at the list of games under each picture part until they have found as many as they can on their own. Explain that this is a challenge, to see if they can find as many games as the author of the book did, or even more. Suggest that they place a sheet of paper over the list of games while they are looking at each picture part.

When they have finished looking at a picture part, then they may check the games they found against those listed under the picture part. Since names of games vary, and since, as mentioned above, the children may not know the names of some of the games, have them refer to the poems describing the games to see if they can match up any of the unfamiliar names in the book with names or descriptions they have given.

There are at least three games depicted in the picture which the author of *Stilts, Somersaults, and Headstands* does not mention and which the children will probably identify. In the center of the picture some boys are playing leap frog; in the portico to the left of the central building two boys are spinning tops; and just to the left of the center foreground two older children (or adults) are giving a child a ride on a hand seat. If the children do identify any of these, they will feel quite elated that they have found something the author has missed.

*Alternate
procedure*

If you have not been able to procure a copy of *Stilts, Somersaults, and Headstands*, have the pupils examine the picture in the reader section by section through a "viewing window." In the center of a sheet of paper cut out an opening approximately two inches wide by three inches deep. Direct the pupils to place the paper over the picture so that the top left-hand part of the picture can be seen through the "window." Have them list all the games they find depicted in that section. They are then to move the paper to the right, so that the next part of the picture is in view, and list the games they find there. And so on.

Organization

Classifying Games. When the children have finished making their lists of games, have them tell the games they have found and write them on the board as they are given. Add any games the children have missed, using the check list at the beginning of this lesson plan. Then have the games classified under such headings as *children's games, grown-ups' games, hard games, easy games, dangerous games, safe games*.

*Enjoying and
writing poems*

Enjoying Poems; Creative Writing. If only one copy of *Stilts, Somersaults, and Headstands* is available, read to the pupils some of the poems describing the games. If enough copies of the book are at hand to make it feasible, let each child read the poems himself, select a favorite poem, and prepare to read it to the rest of the group.

Some of the children might enjoy writing similar poems about the games they like to play.

Playing games

Having Fun with Games. The children might have fun trying out some of the unfamiliar games depicted in the picture, using the actions shown in the picture and the descriptive poems as guides to procedure.

*Looking for
other pictures*

Using Art Books. Encourage the children to look in art books to find other pictures or sculptures of people playing games, as suggested on page 17 of the reader.

Exploring Farther Afield

*Locating proper
names in the
encyclopedia*

Using the Encyclopedia. Suggest that the pupils might like to find out something about the artist, Pieter Brueghel, in the encyclopedia. Ask them to suggest where they would look to find this entry in the encyclopedia. "Under *P*? under *B*? Why would you look under *B*?" Recall that in using a telephone directory to locate the number of a person, we look under the last name. For example, if you wish to call Jean Smith, you would look for *Smith* and then find *Jean* under the Smiths. In the same way, the encyclopedia lists the second, or family, name first. List the following proper names on the chalkboard and have the pupils tell where in the encyclopedia they would locate each name. (Responses are indicated for the convenience of the teacher.)

Sir Frederick Banting (In the B volume, for Banting)

Bobby Hull (In the H volume, for Hull)

Nancy Green (In the G volume, for Green)

Lester Pearson (In the P volume, for Pearson)

Charles G. D. Roberts (In the R volume, for Roberts)

Gordon Lightfoot (In the L volume, for Lightfoot)

Check to be sure the encyclopedia you have available has an entry for Pieter Brueghel. If it does, have the pupils locate the entry and read about his life and works.

For Added Interest and Enjoyment

Books

ALDEN, CARELLA: *From Early American Paintbrushes*. Parent's Magazine Press.

HELFMAN, HARRY: *Making Your Own Sculpture*. William Morrow and Company, Inc.

KAMPMANN, LOTHAR: *The Children's Book of Painting; a Guide to New Techniques with Watercolors and Crayons*. Van Nostrand, Reinhold.

KLEIN, H. ARTHUR: *Pieter Brueghel the Elder*. The Macmillan Company, N.Y.

RIEGER, SHAY: *Gargoyles, Monsters, and Other Beasts*. Lothrop, Lee & Shepard Company, Inc.

The Chair House

This charming poem describes the fun a little girl has on a rainy day in a "house" made from an upturned chair, a blanket, and some pillows. Her powers of imagination are not as sustained as those of Matthew in "Aunt Agatha, There's a Lion under the Couch!" for she soon runs out of ideas in her chair house, but she loves the chair house none the less and derives additional pleasure in thinking about it after she has gone to bed at night and imagining that she is curling up in it.

Objectives

Comprehension

- Sharing an experience common to childhood
- Noting a character trait
- Drawing inferences

Creative Thinking

- Interpreting through art

Literature

- Noting the effect of alliteration

Starting Points

Getting Ready to Listen

*Discussing
chair houses*

Tell the pupils that the title of the poem they are about to read is "The Chair House." Ask if anyone has ever made a chair house. Have different children explain what a chair house is and how they made their particular chair houses.

*Setting a
purpose for
listening*

"In the poem we are going to read, a little girl builds a chair house. Listen as I read the poem to you, to learn how, when, and where the little girl built her chair house, what she could imagine it to be, and how she felt about it."

Delving Into The Poem

Listening, Reading, and Discussing

Read the poem to the children, then read it again as the pupils follow along in the reader. Promote a discussion as follows:

1. "How did the little girl build her chair house? Is her way the same as or different from the way you build a chair house? Would the effect be the same?"
2. "Why do you think the little girl built a chair house on the porch on rainy days?" (She couldn't play out in the rain; she obviously had no one to play with; the interior of the chair house would seem cosy and comfortable in contrast to the rain; she could hide in there and play imaginary games.)
3. "What did the little girl imagine her chair house to be? What do you imagine your chair house to be? What imaginary games do you play in a chair house?"
4. "Why doesn't the little girl stay long in her chair house? What does this tell us about her?" (She can't keep up an imaginary game for very long.) "How is she different from Matthew in 'Aunt Agatha, There's a Lion under the Couch!'" (Matthew had good powers of imagination and tended to live too much in his imagination.)
5. "Why does the little girl love her chair house, even though she doesn't stay in it long?" (She enjoys thinking about playing in it more than she enjoys the actual playing in it. Some pupils may take a cue from the line 'There it is, dark and safe,' and realize that the chair house is a refuge, a safe place where she can hide away if she wants to.)
6. Recall that in the story "Aunt Agatha, There's a Lion under the Couch!" there were a number of words that imitated the sounds they described. Explain that there is another way to imitate sounds. Read "with a drip and a drizzle and a drop" and lead the pupils

to see that the repetition of the *d* gives the staccato sound of falling rain. Suggest that they look for examples of this repetition of letters in their reading, and that they experiment with using this technique in their own writing.

Exploring Farther Afield

"Chair house"
pictures
Writing stories
or poems
Making a
chair house

Art. Some of the children might enjoy drawing a picture depicting what in their imagination a chair house represents to them.

Creative Writing. Suggest that the children write stories or poems about an imaginary adventure one might have in a chair house.

Construction. For the benefit of those children who have never made a chair house, let the pupils build one in the classroom. Encourage those who have had chair-house experiences to explain what one can do in a chair house.

For Added Interest and Enjoyment

Many poems have been written about children's imaginary adventures and games. Read some of the following to the pupils for their enjoyment.

"One, Two, Three," by Henry Cuyler Bunner; "If Only . . ." and "If," by Rose Fyleman; "Land of Counterpane," by Robert Louis Stevenson; in *Poems for Boys and Girls, Book 1*, compiled by GRACE MORGAN and C. B. ROUTLEY. The Copp Clark Publishing Company.

"The Ships of Yule," by Bliss Carman; "Suppose," by Walter de la Mare; in *Poems for Boys and Girls, Book 2*, compiled by GRACE MORGAN AND C. B. ROUTLEY. The Copp Clark Publishing Company.

"Pirate Story" and "The Land of Story-Books," by Robert Louis Stevenson; "Tartary," by Walter de la Mare; in *The Golden Treasury of Poetry*, selected by LOUIS UNTERMEYER. Golden Press.

"Block City," "Pirate Story," and "The Land of Story-Books," by Robert Louis Stevenson; "Mrs. Brown," by Rose Fyleman; in *Time for Poetry*, compiled by MAY HILL ARBUTHNOT. W. J. Gage and Company Limited.

Page 18

Skiing

Objectives

Literary Appreciation

Developing sensitivity to word images

Noting contrast in mood

Noting sentence patterns

Starting Points

Setting Purposes for Listening

Discussing
winter sports

To set the stage for this poem, initiate a discussion of winter sports. Encourage the children to name their favorite winter sports and tell why they like them particularly.

"The poet who wrote the poem we are going to read has a favorite winter sport. Listen as I read the poem to you to see what winter sport is described and why the poet enjoys it so much."

Listening and Checking

Listening;
literal
comprehension

Read the poem, omitting the title. When you have finished have the sport identified, and ask the pupils to tell why the poet enjoys skiing so much. (She enjoys the speed and the beauty of the scenery.)

Rereading and Thinking about the Poem

Reread the poem as the pupils follow along in their readers. Then guide a discussion of the poem, as follows:

*Appreciating
word pictures*

1. "Where is the poet as she speaks? What does she see? Each of the two stanzas of this poem paints a word picture. Who will describe the word picture in the first stanza for us?" (There is a snow-covered hill and two people skimming down on silver-tipped skis.)

"Who will describe the picture in the second stanza?" (Above the snowy slope the sky is pink with the sunrise. Below is the valley with a few lights shining. There are no living creatures visible but the two skiers and a bird.)

"What colors do you see as you read the poem?" (The silver tips of the skis, the pink of the sky, the white snow, the yellow of the blinking lights.)

"What sound do you hear?" (The buzzing sound of the skis on the snow.)

*Noting and
comparing mood*

2. "Let's compare the mood of stanza 1 with that of stanza 2. How does the poet feel in the first verse?" (Excited, joyous) "How do you think she feels in the second verse?" (Quiet, peaceful, full of wonder) "What has changed the mood?" (At first she is excited by the speed and is thinking only of the joy of skimming down the hill so quickly. Then she looks around her and is filled with peace and wonder at the silence, the feeling of isolation, and the beauty of the scene.)

*Noting
author's style*

3. "How does the poet make the world seem so alive and busy in the first verse, and so quiet in the second verse?" (In the first verse she uses words that suggest sound and speed—*fast, buzzy, fly*. In the second verse she mentions things which suggest peace and quiet—*snowbird's yawning, lights still blink, no one's awake, too beautiful to speak a word*.)

"The poet has used very short lines in this poem. What effect does this have?" Read the first stanza again as the pupils listen for the effect of the short lines. Lead them to see that the effect is one of speed, aided by the use of crisp-sounding words like *fast, foxes, buzzy, slope, tipped*. "Why doesn't the second stanza suggest speed, since the lines are short here too?" Point out that the tempo is slowed down by such words as *yawning, somewhere, valley, and beautiful*.

"Why didn't the skiers speak a word?" Explain that great beauty in nature, especially when it is accompanied by silence, often makes those who appreciate it not want to speak, partly because it has almost the quality of a magic spell that might be broken if we make a sound, and partly because it makes us feel that nothing we might say could be adequate or worth while in the presence of such beauty.

Exploring Farther Afield

*Word patterns;
similes*

"Notice the interesting word patterns the poet uses in the first part of the first verse. How else might you say it?"

Fast as _____
_____ as _____
down _____
on _____

"Does anyone remember what we call it when one thing is compared to another, as in 'Fast as foxes' and 'buzzy as bees'? Yes, we call such comparisons *similes*. You can usually recognize similes because they use the words *as* or *like* in making the comparison.

For Added Interest and Enjoyment

Poems

"January," by Michael Lewis, in *The Golden Treasury of Poetry*, selected by LOUIS UNTERMEYER. Golden Press.

"Skating," by Herbert Asquith; "The Little Red Sled," by Jocelyn Bush; "Wings and Wheels," by Nancy Byrd Turner; all in *Time for Poetry*, compiled by MAY HILL ARBUTHNOT. W. J. Gage and Company Limited.

Films

The Joy of Winter. National Film Board, b&w, 15 mins.

Learn to Ski. National Film Board, b&w, 14 1/2 mins.

Ski! National Film Board, color, 14 1/2 mins.

Ski Moderne. National Film Board, color, 10 1/2 mins.

Filmstrips

Skiing—Basic Skills: Part 1. National Film Board, 29 fr, b&w.

Skiing—Basic Skills: Part 2. National Film Board, 22 fr, b&w.

Chicken Soup with Rice

This is a fun poem, a chant to say and sound and savor. The keynote of the presentation should be enjoyment.

NOTE. If the poem "Skip, Skip, Skip," on page 7 of the reader is to be introduced at this point, use the introduction and procedure suggested on page 10 of this manual to introduce that poem first, and then proceed with the reading of "Chicken Soup with Rice."

Objectives

Literary Appreciation

Noting the pronounced rhyme and rhythm in chants

Enjoying the humor of chants

Creative Thinking

Composing other chants

Making up games

Starting Points

*Recalling
characteristics
of chants
Purpose
for listening*

Getting Reading to Listen

Refer to the poem "Skip, Skip, Skip" and have the children recall the characteristics of chants: they all have a regular, heavy, sing-song rhythm and a regular rhyming pattern; the words are usually funny nonsense.

"The poem we are going to read today might be a chant. Listen as I read it to you, to see if you think it is."

*Listening
and discussing*

Listening, Reading, and Enjoying

Read the poem to the pupils. When you have finished, the pupils will readily identify the rhythm and rhyme of a chant. Read the poem again as the pupils follow along in their books to note the words. The pupils will agree that the words are funny nonsense and that this poem is indeed a chant. Let the pupils have fun reading the poem aloud in unison.

Exploring Farther Afield

*Composing
chants*

Refer to the suggestion given in the reader on page 19 at the end of the poem. Encourage the pupils to make up other "Chicken Soup with Rice" verses, working together as a group. When they have made up two or three verses, help them to decide on a choral-speaking arrangement and chant the verses in the reader plus their own efforts.

Some pupils might enjoy making up similar chants, using some other subject; for example, alphabet soup.

*Making up games
or activities*

Recall that many chants are used to accompany games or activities, such as skipping, bouncing balls, or counting. Suggest that the pupils make up games or activities to be done to the chanting of "Chicken Soup with Rice." Let them demonstrate their games and activities to the group.

For Added Interest and Enjoyment

*Listening to
other chants*

Most anthologies of poetry for children contain a number of chants. Read some of them to the pupils.

The pupils would enjoy hearing the following chant. If they are familiar with it, ask if these words are exactly the same as the words they use. Explain that most chants are handed on orally and therefore may vary somewhat from place to place.

Someone's under the bed.
Whoever can it be?
Getting on my nerves, so
Jane come to me.
Jane lights a candle.
Under the bed she goes.
Get out, Mary Jones. (whoever is in the skipping rope)
Got you by the toes!

Newfoundland Chant

Pages
20-21

When Great-Grandmother Was a Little Girl

Vocabulary

Phonetic Words: *direction, slingshot.*

More Difficult Words: *Leagues, vacation, including, black-eyed Susans.*

Objectives

Comprehension

Drawing inferences

Contrasting and comparing

Creative Thinking

Considering reasons for changing conditions

Evaluating

Forming opinions

Literature

Appreciating how an author creates mood

Obtaining and Organizing Information

Making an idea line

Using an encyclopedia

Using cross reference in an encyclopedia

Starting Points

*Discussing
favorite games*

Getting Ready to Read

"It may be hard for you to believe, but your great-grandmother was once a little girl and liked to play games just as much as you do." Have the pupils open their readers to page 20 and read the title.

"What would you like to find out about the days 'When Great-Grandmother Was a Little Girl'?" The pupils will probably pose such questions as:

- What games did they play?
- Where did they play?
- How were the games played?
- Did they play the same games as we do?

Reading and Checking

Have the pupils read the story. When they have finished, ask them to tell the answers they found. If opinions differ, refer the pupils to the text to find support for their answers.

If some pupils failed to take their cue from the preliminary discussion and asked questions on other aspects of life in Great-Grandmother's day, discuss with the group why such information was not included in a short article on games, and lead them to see that, in writing a short article, an author has to be selective in the information he includes, or his short article will soon grow into a long one. Suggest that those who posed such questions try to find out the answers to their questions, either by consulting reference books or by asking their own great-grandmothers or grandmothers.

Literal
comprehension
Understanding
author's choice
of material

Delving Into The Story

Thinking about What Was Read

Inference

1. "From the details given in the story, would you say that Great-Grandmother lived in a city, a large town, a very small town, or on a farm? Why do you think as you do?" (The pupils will probably decide that she lived in a very small town. The mention of street-lamps and neighborhoods suggests a town rather than a farm. The fact that people in the town kept their own cows in pastures around the town, and that children went to those pastures to play, suggests that the town was small enough so that the pastures were readily accessible to all. The mention of swimming in a pond or river—with or without bathing suits—suggests that the pond or river would be in the nearby countryside, not in a built-up area.)

2. "Did the children in Great-Grandmother's day do some of the things you do today? Did they do them in the same way and in the same kind of places as you do? Let's make a chart so that we can compare the activities then with those today."

Draw the chart below on the chalkboard. Have the pupils skim the story to find the activities of Great-Grandmother's day and fill in that side of the chart first as the information is given. Then have the pupils consider each item and fill in the modern side of the chart with the information they provide. If an activity is no longer done in your area, write "No longer done" on the modern side of the chart.

Comparing and
contrasting;
organizing
information in
an idea line

Great-Grandmother's Day		Today	
Activity	Location	Still Played?	Location
baseball	pastures	yes	ball park or school yard
swimming	pond or river	yes	swimming pools indoors or out sometimes at beach
sitting and talking; telling ghost stories	under street lamp		
chase	around the neighborhood		

*Discussing
other
activities*

*Creative
thinking;
discussion*

*Appreciating
author's style;
building mood*

3. "What are some of the things you do for recreation that children did not do in Great-Grandmother's day? Why were they not done then?" (Answers may include some of the following: watching television, listening to the radio, going to the movies, going for car rides, etc. None of these had been invented in Great-Grandmother's day.)

4. "Look at the chart again. Notice the differences in the locations where the activities were carried on in Great-Grandmother's day and today. What do you think has caused these changes?" (Here again the answers will depend upon the area in which the school is located. They may, however, include some of the following: Cities and towns have grown so big that the distances are too great to allow getting out of town easily; one has to go by car or by some form of public transportation. Therefore children have had to confine their play to parks, schoolyards, and individual yards. Improvements in plumbing have made it possible for apartment buildings and homes to have their own swimming pools. For those who don't have their own pools, most communities have public pools, YMCA and YWCA pools, or school pools. The advent of cars has made it possible for city people to get out into the country. Farmers tend to protect their cattle and pastures by putting up fences and do not welcome trespassers. In larger cities and towns, children are discouraged from gathering around streetlights and hiding in dark places because it is no longer safe for them to do so.)

5. Ask the pupils to reread the last paragraph of the story. "What is the mood of this paragraph?" (Happy) "Yes, in this paragraph the author suggests that the boys and girls were happy because they were having such a good time out in the fresh air. Through the use of special words and phrases he manages to convey a 'happy' picture." Discuss with the pupils how each of the following phrases contributes to a happy picture:

- (a) climbing up an apple tree (Suggests the joy of climbing and of getting an apple to eat)
- (b) offering a calf a juicy weed to eat (The word *juicy* suggests that the calf would be happy to get the weed; the relationship between a child and a young animal suggests happiness)
- (c) a forbidden slingshot hanging from a back pocket (Suggests the pleasurable thrill derived from a minor disobedience)
- (d) the birds sang (Always a cheery sound)
- (e) "Shoo, bossy!" (Suggests the happiness of children about to play a game; suggests the happy sound of children's voices)

"What other words and phrases in the paragraph contribute to the happy picture? How do they do so?" The pupils should find:

- (a) the cows mooed (Adds to the sounds in the scene and suggests that even the cows were happy)
- (b) the black-eyed Susans nodded (Suggests the bright color of the flowers and the gaiety of their movements in the breeze)
- (c) "Play ball!" "Strike one!" (Adds the happy sounds of children at play)

"Make up some other things the boys might call out, that the author could have used to end the story."

Exploring Farther Afield

*Getting
information
from older
people*

Other Games. Point out that although the reader selection is entitled "When Great-Grandmother Was a Little Girl," it deals more with boys' games than with girls'. Suggest that the pupils ask their grandmothers, or great-grandmothers if they have them, what games and activities they enjoyed when they were young.

If the boys are not interested in finding out about girls' games, they might ask their great-grandfathers or grandfathers what other games and activities boys enjoyed in great-grandfather's day.

*Comparing and
contrasting*

When the pupils have gathered this information, it might be entered on the idea line prepared earlier, and compared with the games and activities children enjoy today.

Using an
encyclopedia

Research. Some pupils might be interested in finding out about the history of baseball or another favorite sport. Suggest that they look in the encyclopedia for the information. Check to be sure each child engaging in this activity knows where in the encyclopedia to look for his subject. When the research has been completed, the pupils might pass on interesting items to the rest of the group.

Evaluating
Little League
Baseball

Discussion and Evaluation. Encourage the group to discuss the questions (a) Why has Little League Baseball become so important today? and (b) What are the advantages and disadvantages of Little League Baseball?

For Added Interest and Enjoyment

Books

BENARDE, ANITA: *Games from Many Lands*. Lion Press.
BROWN, FERN, and GRABE, ANDREE BILAS: *When Grandpa Wore Knickers*. Whitman Publishing Company.
CHASE, MARY ELLEN: *A Walk on Ice*. W. W. Norton & Company Inc.
KLINE, DICK: *Outdoor Games*. Lion Press.
WHYTE, JENNY BELL: *Adelaide Stories*. Simon & Schuster, Inc.

Films

Turn of the Century. National Film Board, b&w, 28 mins.
Upper Canada Village. National Film Board, color, 24 mins.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Main idea of
paragraphs

Matching Titles and Paragraphs. Remind the pupils that a good title is one that tells the main idea of a story or paragraph; that is, it gives an idea of what the story or paragraph is about. Then distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each title below. Then read the story in your reader, "When Great-Grandmother Was a Little Girl," and find the paragraph that matches the title. Beside the title write the number of the page on which you found the paragraph and the number of the paragraph on the page. Be careful! Two titles do not match paragraphs in the story. Mark those with an X.

1. How to Play "Chase" page (21) para. (2).
2. The "Hot-Day" Sport page (20) para. (2).
3. Fun in the Open Air page (21) para. (4).
4. Doing the Chores page (X) para. ____
5. Under the Glowing Street Lamp page (21) para. (1).
6. Pastures and Playing Fields page (21) para. (3).
7. Milking the Cows page (X) para. ____

When the exercise is finished, go over the answers with the children and help those who made errors see where and why they went wrong. Ask the pupils to suggest other titles for the paragraphs and let the group evaluate them.

Introducing
use of cross
references

Using the Encyclopedia. To introduce the use of cross references in an encyclopedia, suggest that the pupils find a topic in the encyclopedia, having checked beforehand that the entry concludes with cross references. For example, suggest that the pupils might like to see what information the encyclopedia gives about games. Recall the organization of the encyclopedia and ask the pupils in which volume they would find the topic *games*. The pupils should conclude that *game* would be in the G volume. Have a volunteer locate the entry and read the information aloud. Call attention to the conclusion of the entry. In some encyclopedias, cross references are preceded by the words *See also*. In some they are listed under a heading such as *Related Articles*. Write the term *cross references* on

the chalkboard. Explain that additional information about games may be found under the topics listed after the words *See also* or *Related Articles*, and have volunteers locate some of these entries and report to the group the facts they contain. Impress upon the pupils that the main entry does not always contain all the information on a topic, and so it is important to follow up the cross references, when they are given, to find the information they contain. (If the encyclopedia available does not give cross references under the topic *Game*, try *Toys* or *Cattle*.)

Word Analysis Skills

Using the Dictionary

Introducing the dictionary. Pages 255-256.

Syllabication

Syllabication with vowel digraphs and diphthongs. Page 256.

Spelling

Noting words with vowel diphthongs, irregular vowel digraphs, and irregular vowel sounds.

Pages 256-257.

Special spelling words. Page 257.

Building a spelling group. Page 257.

Page 21

Purpose

The purpose of this exercise is to give the pupils an opportunity to think about problems which might well occur in their own lives—to devise solutions, to form and express opinions and back them up with reasons, to exchange ideas, and to weigh the opinions of others.

Suggested procedure

Ask the pupils to turn to page 21 of their readers and read the title. Explain that this item tells of a problem three children of their own age had, and suggest that they read it to discover what the problem was and to consider how it might be solved. (The words *intramural* and *urging* may cause some difficulty; the terms may be familiar, but the physical forms of the words may not.)

Creative thinking and discussion

When the reading is finished, encourage the pupils to discuss the problem set forth and suggest possible solutions. As far as possible, allow the pupils to conduct the discussion on their own. Intervene only if they stray too far from the topic, or to remind them of good discussion behavior if one pupil tends to monopolize the discussion or the discussion becomes too heated and threatens to develop into an argument.

Creative writing

After the discussion, give the pupils a few minutes to organize their thoughts, then have them write their own endings to the story. Provide time after the writing for sharing the endings.

Reading for enjoyment

Pupils who have enjoyed this problem particularly might like to read *Rupert Piper and Megan, the Valuable Girl*, by Ethelyn M. Parkinson (Abingdon Press) and *Not Bad for a Girl*, by Isabella Taves (M. Evans). In each of these books a girl makes a valuable contribution to a baseball team.

Girl Pitcher

Toys Tell Tales

Pages
22-23

Vocabulary

Enrichment Word: *yesteryear*

Phonetic Words: *modeled, popular, purpose, future.*

More Difficult Words: *typewriters, styles, grandparents, parachutes, descriptions.*

Objectives

Comprehension

- "Reading" pictures
- Drawing inferences
- Making comparisons
- Making logical choices

Creative Thinking

- Suggesting purposes for toys
- Writing stories
- Considering ambiguities and uncertainties

Developing Concepts

- Toys reflect the age in which they were made

Organization

- Displaying toys and tales
- Classifying toys

Research

- Finding out about modern inventions

Word Meaning

- Using context clues to meaning
- Noting words with multiple meanings

Starting Points

Getting Ready to Read

Discussing toys

Promote a discussion about toys, having the children tell about some of the toys they have and what they do with them. "Which toys do you play with out-of-doors? indoors? during one particular season? all year round? Which toys do you play with alone? Which are more fun when others join you in playing with them?"

Setting purposes for reading

"The article we are going to read today tells us something about toys which I imagine you have never thought of." Have the pupils find in the table of contents the title which comes after "When Great-Grandmother Was a Little Girl." Let them consider how toys might tell tales. As their ideas are expressed, write them on the board. Then suggest that they read the article to see if their ideas are correct.

Reading and Checking

Let the pupils read the selection. "How do toys tell tales? Did any of your ideas given before the reading express this idea?"

Delving Into the Article

Thinking about What Was Read

Direct the pupils to the first activity suggested on page 23. Have the questions read and answered, as follows:

Discussing toys

1. "What are toys? What purpose do toys serve?" The pupils will probably say that toys are things to play with for enjoyment. Encourage them to think a little more deeply about the purpose toys serve. Some, taking their cue from the article, will respond that toys tell us of the past. Lead the pupils to see also that some toys help us to learn about things of today—cars, planes, spacecraft, etc.; some help us to stretch our imagination in inventing things to do with them; some help us to exercise our bodies; some help us to develop coordination—such as jacks, balls, skipping ropes, marbles, etc.

"Reading"
pictures
Inference;
creative thinking

2. "What are some of the tales toys on these pages tell?" Have the children consider and discuss each picture in turn.
3. "What games might children play using these toys?"
4. "What modern toys have replaced these toys?"

Exploring Farther Afield

Writing stories;
setting up
a display

Creative Writing; Displaying. Have the pupils think of a toy they have that might tell a tale, as suggested in the second activity on page 23. Let them clarify their ideas as to the tales their toys might tell. Then ask them to write the stories. Remind them to write in the first person, as if the toy were telling its own story.

When the stories have been written, let each child show his toy and read the tale he has written. Then arrange a display of the toys with their tales beside them.

For Added Interest and Enjoyment

Books

HARMER, MABEL: *Lizzie, the Lost Toy Witch*. Macrae Smith Company.

HORNBY, JOHN: *Toys Down the Ages*. Clarke, Irwin & Company Limited.

JOSEPH, JOAN: *Folk Toys Around the World and How to Make Them*. Parents' Magazine Press.

NEWSOME, ARDEN J.: *Crafts and Toys from Around the World*. Julian Messner.

PFLUG, BETSY: *Boxed-in Doll Houses*. J. B. Lippincott Company.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Making logical
choices

Critical Reading. Ask the pupils to read each of the following statements and underline the best answer. They should be prepared to tell why any of the other answers are not the best choice. (Answers are indicated for the teacher's convenience.)

1. Toys tell us about the time when they were made because
 - a. they were made for that purpose.
 - b. they last a long time.
 - c. they are kept in museums.
 - d. they are modeled after things used in everyday life.
2. Space suits and model space ships and rockets are popular today because
 - a. boys like to play with them.
 - b. they are usually bright and colorful.
 - c. space travel is the most exciting and wonderful achievement of our times.
 - d. everyone likes to dream about traveling among the stars.
3. Models of early fire trucks were drawn by horses because
 - a. in those days people thought horses were more reliable than engines.
 - b. all children like horses.
 - c. the firemen in those days were afraid an engine might run out of gasoline on the way to a fire.
 - d. real fire trucks were drawn by horses before gasoline engines were invented.
4. Dolls made in Great-Grandmother's day wore bonnets and capes, long full skirts, and had muffs because
 - a. girls in those days liked dolls dressed in old-fashioned clothes.
 - b. those clothes are prettier than pant suits or short dresses.
 - c. those were the kind of clothes women and girls wore in those days.
 - d. it is fun to make old-fashioned doll clothes.

*Classifying
toys*

Classifying and Research. The pupils should know about toys of earlier times, other than those pictured in the reader, as a result of their interviews with great-grandparents and grandparents suggested in connection with "When Great-Grandmother Was a Little Girl." If the suggested interviews were not made it may be necessary to precede this exercise with a discussion of toys which have been popular for a long time, such as balls, dolls, sleds, skates, etc.

Duplicate the following exercise and distribute copies for independent work. (Answers are indicated for the convenience of the teacher.)

Below is a list of toys which children of today play with. Some of them were played with by children when Great-Grandmother was a little girl. Others were not.

Read the name of each toy. If it is something children of earlier days might have played with, write Yes on the short line. If it is something children of earlier days would not have played with, write No on the short line and the reason on the longer line.

- | | | |
|------------------------------|-------|--------------------|
| 1. a ball | (Yes) | _____ |
| 2. a sled | (Yes) | _____ |
| 3. a doll | (Yes) | _____ |
| 4. a model sports car | (No) | (Not yet invented) |
| 5. a baseball and bat | (Yes) | _____ |
| 6. a hockey stick | (Yes) | _____ |
| 7. a model jet plane | (No) | (Not yet invented) |
| 8. a transistor radio | (No) | (Not yet invented) |
| 9. marbles | (Yes) | _____ |
| 10. a camera with color film | (No) | (Not yet invented) |
| 11. toy animals | (Yes) | _____ |
| 12. a doll's house | (Yes) | _____ |

Research

When the exercise is completed, go over the answers with the pupils. They will note that the items marked *No* were not played with in Great-Grandmother's day because they had not yet been invented. Suggest that pupils look in the encyclopedia to find out when those articles were invented. Help them to decide under which category they would look to find the information—*sports car* under *automobile*, *jet plane* under *jet propulsion*, *transistor radio* under *radio* or *transistor*, *camera with color film* under *photography—history*.

*Using context
clues to
meaning*

Word Recognition. To help the pupils to understand the use of context clues and to reinforce recognition of the new vocabulary, present the following activity. Write the sentences below on the board. Ask the pupils to read the first sentence silently, select the word which correctly completes the sentence, and draw a line under it. Then call on a pupil to read the completed sentence orally. Discuss the reason for the choice of word in each sentence.

- Hockey is a _____ popular _____ sport in winter.
poor
- I wonder what children will play with in the _____ future.
past
- When his _____ door _____ opened, the airman floated down.
parachute
to earth.
- Write a _____ purpose _____ of the beautiful scenery.
description
- This _____ model _____ car is just two inches long.
real

Word-Analysis Skills

Syllabication

Recalling compound words. Page 258.

Reviewing Rule 1 governing one-syllable words. Page 258.

Reviewing Rule 2 governing the syllabic division of two-syllable and multi-syllable compound words. Page 258.

Using the Dictionary

Interpreting dictionary respellings. Page 257.

Language Development

Noting words with multiple meanings. Page 258.

Spelling

Spelling compound words. Pages 258-259.

Special spelling words. Page 259.

Building a spelling group. Page 259.

Pages
24-39

A Big Pile of Dirt

This exceptionally fine story is one that touches on issues which are close to the hearts of children. The concerns of the children are the same concerns as those of the adults, but the viewpoints differ. The problem for the children is one of finding a good place to play. The place that seems right to them, however, seems wrong to the adults. The children resolve their problem by playing in a vacant lot with a big pile of dirt in it. Then the mayor comes along and wants to clean up the lot, but compromises by turning it into a fine, safe park. The children liked their old lot but seem happy in the new park too. The reader is left to decide for himself which was the better of the two—the old, makeshift lot full of junk and potential hazards and the exciting things they could make up to do with the big pile of dirt, or the newer, shinier park with additions such as flowers and grass, swings and slides. It is a matter of what you value most and each child is left, with Mike the narrator, to make his own decision.

Vocabulary

Enrichment Words: *Ferris* (fer'is) wheel, *Mrs. Giotto* (jō'tō), *ravioli* (rav'ē ō'lē).

Phonetic Words: *adults, super, furnace, treasure, President, funeral, dangerous, awfully, accident, concrete, palm, public, events, attractive, articles.*

More Difficult Words: *area, weather, laundry, court, pieces, carriage, Mayor, shove, pigeon, bulldozers.*

Objectives

Comprehension

Recalling details

Making judgments, expressing opinions, drawing inferences

Evaluating

Expressing main ideas in titles

Arranging events in sequential order

Seeing cause-and-effect relationships

Creative Thinking

Discussing and planning

Using the author's ideas

Developing Concepts

Children need a safe place in which to play

Children can have as much fun using simple things at hand and imagination as they can using expensive equipment

Literature

Noting two sub-plots

Starting Points

*Using the
table of
contents*

*Discussing the
leading questions*

*Setting
purposes
for reading*

*Reading and
reacting
Literal
comprehension*

Getting Ready to Read

Ask the pupils to open their readers at the table of contents on page 3 and find the title of the selection which comes after "Toys Tell Tales." Let them speculate briefly on what kind of selection might bear the title of "The Big Pile of Dirt."

When the discussion has died down, have the pupils turn to page 34 in their readers. They will find that the repetition of the title and the picture on page 25 provide no further clues as to the type of selection.

Direct attention to the lead questions on page 24. Ask a pupil to read the first question aloud, and let the pupils discuss it. Then have the second question read and encourage the children to suggest what one could do with a big pile of dirt in a play area.

Ask the pupils what they would like to find out in the selection and write their questions on the board. They may be somewhat as follows:

Is this a story about children playing in a big pile of dirt?

Is this an article on games that can be played in a pile of dirt?

Are the ideas in the selection the same as ours?

What ideas can we get from the story?

Reading and Checking

Let the pupils read the story through. When they have finished reading, allow some time for spontaneous reaction and discussion.

Refer to the list of reading-purpose questions on the board. "What kind of selection is this?" (It is a story about children playing in a big pile of dirt.) "Are the things the children in the story did the same as the things you suggested? Which are the same? Which are different?"

Delving Into The Story

Thinking about What Was Read

1. "Did you like this story? Why or why not? Which part did you like best? Why was that your favorite part?"

2. "In what places did the children play before they had the empty lot? Were they wrong to play in those places? Were the adults wrong to send them away? Why do you think as you do?"

3. "Why did the children think the empty lot was a good place to play in? Why was the big pile of dirt fun? What games did the children make up?"

4. Refer the pupils to the first question on page 38 of the reader and let them express their opinions and give their reasons. Follow this discussion by asking what precautions the children took to make the vacant lot and the pile of dirt safe for playing in.

5. "What fine new things did the Mayor put in the lot when he made it into a park?"

6. "Which was the better play area, the old lot or the new park? Why do you think as you do?" Allow time for as many pupils as possible to express their views. Their responses will provide insight into the degree of comprehension in their reading and the maturity of their thinking and reasoning.

Evaluation
*Recall; making
judgments*
*Inference;
recall*
*Expressing
opinions;
recall*
Recall
*Making judgments;
evaluating*

Noting a story
with two
sub-plots

7. "What was the main problem in this story?" (The children needed a place to play in.) "How was it solved?" (A house was torn down, leaving an empty lot which was made into a park for the children to play in.)

"That is the main plot of the whole story, but if you think about it for a minute, you will see that the story has two parts. Where would you say the first part ends? (On page 33, just before the Mayor and the ladies come for the second time.) "That's right. And the second part starts with the arrival of the Mayor and the ladies and goes on to the end of the story.

"Just as there is a main problem and solution for the whole story, so there is a problem and a solution in each part of the story. What was the problem in the first part of the story?" (The children needed a place to play in.) "Yes, it is the same problem as for the whole story. How was this problem solved in the first part of the story?" (A house was torn down, leaving a vacant lot for the children to play in and a big pile of dirt was dumped in the lot, adding to the children's enjoyment.)

"What was the problem in the second part of the story?" (The Mayor wanted to clean up the lot and turn it into a park, and the children were afraid he would take away their play area and their pile of dirt.) "How was the problem solved?" (The lot was turned into a park for the children to play in, and the big pile of dirt was moved over to one side where it could be kept neat but still be played in.)

"A lot of stories are like this one. There is a main problem and its solution, covering the whole story. That is called the *plot*. Then there are problems and their solutions in parts of the story. They are called *sub-plots*."

Main ideas;
titles

8. "Do you think the title 'A Big Pile of Dirt,' is a good name for this story? Why or why not? What other titles might it have had?

"The parts of the story could have had titles too. What would be a good title for the first part of the story? What would be a good title for the second part?" As the suggestions are given, have them evaluated by the group. Remind them that a title should be interesting enough to make you want to read the story or story part, and that it should give the main idea without giving the whole story away.

Rereading for Specific Purposes

Sharing
favorite parts

Some of the pupils might like to share favorite parts of the story with the group. Let them select the parts they wish to read. Have them read the selections silently, thinking about how the author's ideas can best be expressed, then let them read their selections aloud to the group.

Dramatic
reading

The part of the story describing the Mayor's second visit would be a good one for dramatic reading—a narrator reading the descriptive parts and individuals reading the speeches of the various characters. Let the pupils read this part of the story, thinking about how the speeches should be read, then have the oral reading. If the group is a very large one, characters should be changed from time to time, so that each child has an opportunity to read.

Exploring Farther Afield

Expressing
opinions;
evaluating
Discussing
and planning

Discussing Play Areas. Direct the pupils to read the second question on page 38 of the reader and consider each place suggested, deciding whether or not it is a safe place to play in and giving reasons for their views.

An "Events Day." Have the pupils read the suggestion on page 39 of the reader. Let them discuss each item in turn. If the children are interested in having an actual "Events Day," let them decide who will be responsible for carrying out all the things that need to be done in preparation. Remind them that they will need posters to advertise their "Events Day," and perhaps invitations to send to the principal, the teachers, parents and other relations. When the day arrives, allow the children to run things as far as possible by themselves, but enlist the help of another teacher or two or some parents to make sure that all runs smoothly.

Books

- ASSOCIATION FOR CHILDHOOD INTERNATIONAL: *Told under the City Umbrella*. The Macmillan Company, N.Y.
- BINZEN, BILL: *Miguel's Mountain*. Coward-McCann, Inc.
- BORISOFF, NORMAN: *Bird Seed and Lightning*. Creative Educational Society.
- DARBY, GENE: *I See, I See*. Benefic Press.
- GRAY, GENEVIEVE: *The Seven Wishes of Joanna Peabody*. Lothrop, Lee & Shepard Company, Inc.
- HEIDE, FLORENCE PARRY: *My Castle*. McGraw-Hill Book Company, Inc.
- KLIMOWICA, BARBARA: *My Sister the Horse*. Abingdon Press.
- LENSKI, LOIS: *High-Rise Secret*. J. B. Lippincott Company.
- McELROY, CLIFFORD D.: *House with 100 Lights*. McGraw-Hill Book Company, Inc.

Poems

- HOPKINS, LEE BENNETT: *This Street's for Me and Other Thoughts*. Crown.
- MOORE, ROSALIE: "Catalogue," from *Reflections on a Gift of Watermelon Pickle . . . and Other Modern Verse*, by S. Dunning, E. Luedors, and H. Smith. Scott, Foresman and Company.

Skills for Reading and Research

Arranging events in sequential order

Sequence. Sequence is a skill which children find difficult. It should be an on-going skill, begun in Grade I and carried forward each year, matching the maturity of the individual child. When learned effectively, the pupil is then in the position to employ this skill, not only to assist him in reading, but to assist in organizing his thoughts logically for creative writing and in preparing research reports.

Distribute copies of the following exercise for independent work, or write the events on the chalkboard and give the directions orally. (Answers are indicated for the convenience of the teacher.)

Read the story again and decide upon the order in which the story events listed below took place. Beside the event which happened first, write number 1. Beside the event which happened next, write number 2. And so on.

- (1) When some men tore down the house next door to where Mike lived, the children went to the empty lot to play.
- (5) Some men dumped a load of dirt in the middle of the lot.
- (2) People threw all the things they didn't want into the empty lot.
- (6) The children invented games to play in the pile of dirt.
- (3) The children had fun making things out of the junk.
- (4) Some ladies asked the Mayor to clean up the lot.
- (7) The children took turns being President of the dirt pile and sat in an old armchair on top of the dirt.
- (9) In winter they pretended to be mountain climbers and built a snowman on top of the pile of dirt.
- (8) When the rain washed through the pile of dirt, the youngsters made things in the damp, sandy soil.
- (10) The grass started to grow on the pile of dirt.
- (11) The ladies and the Mayor came back and wanted to clean up the lot.
- (14) The children made a deal with the Mayor. They let him make the lot into a park, but he let them keep the big pile of dirt.
- (12) Mike tried to persuade the Mayor to leave the pile of dirt.
- (13) All the neighbors took Mike's side.
- (15) Everyone enjoyed the new park, and took pride in keeping it clean and tidy.

Cause and Effect. Explain to the pupils that when certain things happen other things frequently happen as a result. Then distribute copies of the following exercise for independent work, or write the causes and effects on the chalkboard and direct the pupils in matching each cause to its effect. (Answers are indicated for the teacher's convenience.)

Read each thing that happened in Part A and find in Part B the thing that happened as a result. Write the number of the cause in Part A beside its result in Part B. Page numbers in the reader are given to help you.

Part A

1. A house is torn down. Page 27.
2. Little children might get killed in the street. Page 25.
3. Children tease grown-ups. Page 26.
4. The children and the neighbors plead to keep the lot and the pile of dirt as a play area. Page 34.
5. Mrs. Crane's laundry was stolen. Page 25.
6. Somebody made a mistake. Page 29.
7. Someone starts to do something different. Page 31.
8. You are proud of something. Page 37.
9. Children get in the way. Page 25.

Part B

- (3) Children get chased away.
- (2) Playing in the street is forbidden.
- (1) Children start to play in the empty lot.
- (7) Many others do the same thing.
- (9) Grown-ups don't want children around.
- (8) You take care of things.
- (6) A big pile of dirt is dumped in the empty lot.
- (4) The Mayor makes a park for the children to play in.
- (5) The roof is forbidden.

Using the
author's ideas

Interpreting the Author's Meaning. Write the following statements on the board. Ask the children to read each one and decide whether or not he agrees with it and thinks that it tells what the author meant us to think. Tell them to be prepared to give their reasons for their opinions.

- Mike liked the park.
- Mike liked the empty lot with its pile of dirt.
- Mike liked the empty lot better than the park.
- Mike liked the park better than the empty lot.

Concept:
children can
have as much
fun using
simple things
at hand and
imagination
as they can
using expensive
equipment

Giving Opinions on Story Activities. Write the following questions on the chalkboard and ask the pupils to read them. Then have them give their opinions and their reasons for them.

Which is more fun?

- a. Crawling through concrete pipes or through tunnel holes in a big pile of dirt?
- b. Having benches to sit on or having an old armchair to play with?
- c. Sliding down slides in a park or sliding down a big pile of dirt on garbage pail lids?
- d. Painting pictures on walls or shaping heads and animals out of damp soil?

World-Analysis Skills

Syllabication

Noting suffixes and dividing suffixed words into syllables. Page 260.

Noting final *ed*. Page 260.

Reviewing Rule 3 governing the syllabic division of suffixed words. Page 260.

Using the Dictionary

Introducing the dictionary mark indicating the long-vowel sound. Page 259.

Introducing the pronunciation key. Page 260.

Spelling

Spelling words with suffixes. Pages 260-261.

Reviewing the dropping of final e when adding suffixes. Page 261.

Reviewing the doubling of final consonants when adding suffixes. Pages 261-262.

Special spelling words. Page 262.

Building a spelling group. Page 262.

**Pages
40-43**

Kids Cooking

Since most children are interested in cooking, this selection will add to their enthusiasm for reading by reinforcing the idea that reading can be both informative and fun. The recipes provide meaningful situations for reading and following directions and for bringing out clearly the importance of attention to details and sequence.

If facilities are available, by all means plan to have the children actually make the recipes. With planning and organization it will be a worthwhile and enjoyable experience.

NOTE. Whether the recipes are made or merely read, the teacher will need to have on hand either the actual implements mentioned in the selection, or a chart showing a picture of each one. The implements needed are: a pot holder, a paring knife, a bread knife, a chopping board, an electric mixer, an electric blender, a measuring cup, measuring spoons, a wooden spoon, a rubber spatula, a metal spatula, a slotted spoon. The children should be familiar with the other items mentioned in the selection, such as mixing bowls, sponge, table knife, frying pan, cookie sheet.

Vocabulary

Enrichment Words: *American, Swiss, Cheddar.*

Phonetic Words: *assistant, mustard, metal, medium, average, glazed, walnuts, vanilla, slotted, extra.*

More Difficult Words: *oven, ingredients, spatula, sponge, concentrated, ounces, transparent.*

Objectives

Comprehension

Drawing inferences and expressing opinions

Noting recipe format and style

Reading a recipe

Recalling details

Recalling sequence and noting the importance of sequential order

Solving a problem

Language Development

Understanding recipe abbreviations

Organization

Planning an activity

Getting Ready to Read

*Discussing
the title*

Ask the pupils to turn to the table of contents and find the title of the next selection. Encourage speculation on what the selection may be about, then suggest that the pupils turn to the selection in their readers.

*Setting
purposes
for reading*

One look at the format and pictures will reveal to the pupils that this selection contains recipes. The two main questions in everyone's mind will be "Are we going to cook something?" and "How will we go about it?" No further motivation is necessary.

Delving Into the Selection

Listening, Reading and Discussing

Introduction

Ask a pupil to read the introduction on page 40. "Why might cooking be called a game? How are games and cooking alike?" (Both are fun and both have rules which must be followed.)

*Rules
of the game*

Read page 40 as the pupils follow along in their readers. Pause after each item to clarify what it means. As each utensil is mentioned, either hold it up for the pupils to see or point to it on the chart.

*Discussion;
inference*

Promote a discussion of the rules, using questions such as the following: "Why are kitchen rules important? Why was it suggested that we read the rules together? Which rule of the cooking game do you think is the most important? Why? Why should an adult be 'on standby' when you are cooking? What are the dangers of an electric mixer and blender? Why should you check the list of ingredients before you start cooking? Why is it a good idea to place together all the ingredients and equipment you will need?"

*Grilled cheese
sandwiches
Noting recipe
format*

Read the recipe for grilled cheese sandwiches as the children follow in their readers. Pause to clarify any requirements or steps in the procedure whenever necessary.

Call attention to the format of the recipe—first the ingredients and necessary utensils are listed, and then the preparation and cooking instructions are given, step by step. Explain that most recipes give first the list of ingredients and then the preparation and cooking instructions in the order in which they are to be done. However, many recipes omit the list of utensils, unless something very unusual will be needed, because we quickly learn by experience what implements we will need without being told. Let the children discuss the advantages of having the ingredients listed separately and the procedure given step by step in sequential order.

*Reading
a recipe*

Promote a discussion of the recipe as follows: "When you are about to use a recipe you need to read it more than once. Why would you read a recipe the first time?" (To see if you think you would like it, how much trouble would be involved in making it, and approximately how much time it would take.)

"What would you look for the second time you read the recipe?" (The ingredients and utensils needed.)

"Why would you read it a third time?" (To check to be sure all the ingredients and utensils are at hand; to note any advance preparations necessary, such as softening butter, preheating the oven, etc.)

"When would you read the recipe a fourth time?" (As you are following the directions in actual preparation.) "How would you read it this time?" (Step by step as you go along.)

"What would happen if you didn't follow the directions carefully? Is one ingredient more important than another? Why or why not? Could you leave out any of the ingredients in the grilled cheese sandwiches recipe? Which one might you omit? What would be the result? Would your sandwiches taste the same as those made with all the ingredients? You must always be very careful about leaving something out of a recipe. Sometimes an ingredient that seems unimportant is the very one which gives the dish you are making its special taste."

"Look at the pictures on page 41. What additional help do they provide in following and understanding the directions?"

Glazed
ice cream balls
Discussing
the recipe

Follow the same procedure in reading the recipe for glazed ice cream balls.

"Why is this dessert called simple?"

"The order or sequence in which you follow the instructions in a recipe is important. Choose a partner and read the recipe again together. Then test each other by trying to recall (a) the utensils you need, (b) the ingredients, and (c) the things to do."

Making the Recipes

Planning

Before beginning, it would be wise to plan with the pupils the physical setup for this activity—whether the entire class will work in small groups of six or eight and whether one group will cook while the others are busy with other activities.

Charts

Help the children to decide who will be responsible for bringing the necessary ingredients and equipment. Charts might be made headed "Kitchen Utensils" and "Ingredients", with the children's names beside the items they will bring. If this project is being done with the whole class, each small group will require such charts.

Cooking

Let the pupils work as far as possible on their own, but make certain the recipes are followed step by step in the correct sequence. Point out that the dessert should be made first, since it must be put in the freezer for half an hour, while the grilled sandwiches must be eaten as soon as they are made, while they are still hot.

Exploring Farther Afield

Expressing
opinions
Copying recipes;
making a class
recipe book

Discussing Cooking. Let the pupils discuss the following questions: "Is cooking fun? Why? When is cooking work? Why? Is cooking dangerous? Why, and when?"

A Class Recipe Book. Suggest that each child copy out the recipe for his favorite food. Stress the importance of checking to be sure that the recipe is copied correctly in every detail. Then suggest that all the recipes be compiled to form a class recipe book of favorite recipes. Discuss with the pupils the arrangement of the recipes, the headings for the table of contents, the title of the book, and the cover design. If the book turns out successfully, duplicate copies might be made and sold to raise money for some charity.

Noting recipe
style

Recipe Language Use. Place the following sentences on the chalkboard:

Remove to cookie sheet, using metal spatula.

Add small amount of butter to cover bottom of pan.

Have the sentences read aloud, then ask: "What words have been left out of these sentences? Skim through the recipes in your reader to find other examples of this shortened form of language. Why do you think words such as *a*, *an*, and *the* are frequently left out of recipes?" (To save space and time; to throw emphasis on the important words.) "Can anyone think of other examples of this form of language?" (Directions for making model cars and planes, dress patterns, etc.) Help the pupils to make the generalization that articles giving directions for making or doing things frequently leave out such words as *a*, *an*, and *the*, to make the instructions as clear and brief as possible.

For Added Interest and Enjoyment

Books

BEEBE, ANN: *Easy Cooking: Simple Recipes for Beginning Cooks*. William Morrow and Company, Inc.

Betty Crocker's *New Boys and Girls Cook Book*.

BURDICK, ANGELA: *Look, I Can Cook!* McGraw-Hill Book Company.

COOPER, ELIZABETH K.: *And Everything Nice: the Story of Sugar, Spice, and Flavoring*. Longmans Canada Limited.

GILBERT, RUTH and PAMELA: *The Mother Daughter Cook Book*. The Musson Book Company.

VAN DER LINDE, POLLY and TASHA: *Around the World in 80 Dishes*. Scroll Press.

WEBER, LEONORA MATTINGLY: *The Beaney Malone Cookbook*. Fitzhenry & Whiteside, Ltd.

WISE, WILLIAM: *Fresh, Canned, and Frozen: Food from Past to Future*. Parents' Magazine Press.

WYDEN, BARBARA: *The Cookalong Book*. David McKay Company, Inc.

Comprehension, Study, and Research Skills

*Recalling
sequence*

Sequence. Remind the pupils that in following directions in recipes or in making other things, it is very important to do all the steps in the right order. Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read again the recipe for grilled cheese sandwiches on page 41 of your reader. Then close your reader and read the sentences below. Decide which sentence should come first, and write 1 on the line beside it. Decide which sentence should come next, and write 2 on the line. Do the same with the rest of the sentences until they are all numbered to show the correct order.

- (8) Fry on one side until golden.
- (2) On remaining 4 slices spread softened butter.
- (7) Place sandwiches in heated frying pan.
- (3) Place 4 slices of cheese on 4 slices of bread.
- (1) On 4 slices of bread, spread mustard.
- (5) Place frying pan on medium heat.
- (9) Turn with spatula and fry on other side.
- (4) Top with remaining 4 slices of bread.
- (6) Add small amount of butter to cover bottom of pan.

When the exercise is completed, let the pupils check their sequence by referring to the reader.

*Noting
abbreviations
in recipes*

Understanding Recipe Abbreviations. Explain to the pupils that in many recipes abbreviations are used in the list of ingredients. Write the following common abbreviations on the chalkboard and let the pupils try to tell what they stand for. As the longer forms are given, write each one on the board beside its abbreviation. If an abbreviation cannot be identified, tell the pupils what the longer form is and write it on the board.

pkg. (package)	lb. (pound)
tbsp. (tablespoon)	oz. (ounce)
tsp. (teaspoon)	qt. (quart)
sq. (square)	pt. (pint)

Let the pupils discuss the advantages and disadvantages of using such abbreviations.

Present the following lists of ingredients on the board or on a chart, and have the pupils copy them on their worksheets, using abbreviations for the longer forms.

A

- 1 tablespoon minced onion
- 1 tablespoon vegetable oil
- 1 can (8 ounce) green beans, drained
- 1 tablespoon cut-up pimiento
- 1 pound ground beef
- 1 teaspoon minced parsley
- 1 can (3 ounce) sliced mushrooms
- salt and pepper

B

- 2 squares unsweetened chocolate (2 ounces)
- 1 cup sugar
- 2 eggs
- 3/4 cup flour
- 1/2 teaspoon baking powder
- 1/2 teaspoon salt
- 1/2 cup broken nuts

Word-Analysis Skills

Syllabication

Noting prefixes and dividing prefixed words into syllables. Pages 262-263.

Recalling *de*, *be*, and *ex* as syllabic units. Page 263.

Reviewing Rule 3 governing the syllabic division of words with prefixes and suffixes. Page 263.

Noting accented syllables. Page 263.

Introducing the accent mark. Pages 263-264.

Practice exercise. Page 264.

Noting the accent mark in the dictionary. Page 264.

Spelling

Spelling words with prefixes. Page 264.

Reviewing the changing of *y* to *i* before adding certain endings. Pages 264-265.

Special spelling words. Page 265.

Building a spelling group. Page 265.

Some Cook!

This humorous poem makes an enjoyable conclusion for the cooking experience of the previous lesson.

Objectives

Comprehension

Recalling details

Drawing inferences and predicting outcomes

Interpreting through art

Creative Thinking

Supplying additional lines for a poem

Literature

Appreciating a humorous poem

Noting author's style

Starting Points

*Discussing
personal
experiences*

*Setting
purposes
for reading*

*Listening,
reading,
and checking*

Getting Ready to Listen

As a preliminary, have the children volunteer to tell about their own cooking experiences—funny things that have happened, successes, failures. Encourage them to discuss the humor and/or the drama in each situation, and what factors contributed to the humor, drama, or success.

Read the title of the poem to the pupils and let them speculate on whether this will be a serious poem or a humorous one. The pupils will probably agree that the poem will be humorous. Suggest that they listen to discover whether or not they are right.

Reading and Checking

Read the poem to the pupils, then read it again as they follow along in their readers. Then have them discuss whether this is a serious or a humorous poem and what makes it humorous.

Delving Into The Poem

Details; inferences; predicting outcomes
Noting style

1. "Why did the custard burn Johnny's tongue? What do you suppose the custard tasted like. What do you think Johnny did?"

2. "Why do you think the author used a dash, —, after the word *tongue* in the second-last line, and left a space before the last line?" (The dash suggests that more happened, and the dash and space indicate that the poet leaves it to the reader's imagination to supply the details.)

Exploring Farther Afield

Supplying additional lines

Creative Thinking. Refer again to the space left in the poem. Then let the pupils have fun making up lines to fit that space, telling (a) what happened to Johnny at the end of his cooking experience, or (b) what Johnny said.

Unit Review

Recognizing new words

Vocabulary Test. To check the pupils' ability to recognize some of the words presented as new in this unit, duplicate the exercise below. Read the starred word in each group, and ask the children to underline that word.

1. imagined *imaginary imagination	2. concrete conversation *caution	3. admire *amber awfully	4. over ivory *oven
5. laundry leave *league	6. vanilla vanish *vacation	7. adult *area article	8. *pigeon paring pieces
9. *sponge spatula shove	10. *tangle taken dangerous	11. several *securely super	12. *mentioned modeled medium
13. funeral *furnace future	14. outside *ounces court	15. *popular purpose palm	16. extra *events average
17. walnuts were *weather	18. *conversation concentrated concrete	19. treasure grandparent *transparent	20. direction misplaced *description
21. mustard *dusk public	22. adult *accident article	23. *metal mayor magnificent	24. president purpose *public
25. carried *carriage carrying	26. *including ingredients immediately	27. stopped *slotted slingshot	28. treasure teacher *typewriter
29. *style sky steal	30. gazed *glazed games	31. *attractive assistant attention	32. *nuisance neighbor newspaper
33. *admire adult amber	34. reason ribbon *ridiculous	35. bullet *bulldozer bumpy	36. parent appear *parachute

Word-Meaning Test. To check the pupils' understanding of the meaning of some of the new words introduced in this unit, write the following test on the board or duplicate it and distribute copies to the children. (Answers are indicated for the convenience of the teacher.)

Draw a line under the word in each row across which means the same as the first word in each row.

1. magnificent	small	<u>grand</u>
2. amber	<u>yellow</u>	walk
3. carriage	loving	buggy
4. adults	children	grownups
5. event	average	<u>happening</u>
6. laundry	grass	<u>washing</u>
7. pieces	ounces	<u>bits</u>
8. shove	<u>push</u>	oven
9. assistant	imaginary	<u>helper</u>
10. ridiculous	<u>silly</u>	plain
11. nuisance	newspaper	pest
12. transparent	<u>clear</u>	cutting

Test on Recall and Cause-and-Effect. To test the pupils' understanding of the stories in this unit, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each sentence and draw a line under the best ending.

- Matthew looked after the lion because
 - he had always liked lions.
 - he had always been a brave little boy.
 - the lion was lost and he was sorry for it.
 - his Aunt Agatha thought it was an imaginary lion and told him what to do.
- In Great-Grandmother's day children had to chase the cows away when they wanted to play baseball because
 - they were afraid the ball would hit the cows.
 - they played ball in the pastures where the cows were kept.
 - the cows were pets and followed their masters around.
 - the cows wandered freely about the town.
- Toys can be said to tell tales because
 - some have talking records in them.
 - if your mother sees them lying around, she knows you didn't put them away when you finished playing with them.
 - some games are used to tell your fortune.
 - many toys are modeled after things used in everyday life and so tell us something about life in the times when they were made.
- Mike and the other children liked the big pile of dirt because
 - they liked to get dirty.
 - it kept other people out of their play area.
 - they had gone to a lot of trouble to move it to the vacant lot.
 - it gave them a chance to use their imaginations to make up games they could play on it.
- It is very important to follow a recipe carefully because
 - you might use the wrong ingredients if you don't and make yourself sick.
 - you might want to tell someone how to cook.
 - that is the only way you can be sure that what you are making will turn out well.
 - if you don't you might start out to make a cake and end up with a pie instead.

Testing Recall of Events and Details. To check the pupils' recall of story events and details, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each sentence. If it tells something about the story that is true, write I on the line. If it tells something about the story that is not true, write No on the line.

- (No) 1. If you laugh at a lion it will go away.
(T) 2. Matthew was a timid little boy who was afraid of the neighborhood nuisance.
(T) 3. Children in Great-Grandmother's day liked to play out of doors in the daytime.
(No) 4. In the evening, children in Great-Grandmother's day watched ghost stories on TV.
(No) 5. Model cars, planes, and rockets have always been popular toys.
(T) 6. Toys tell something about what life was like when they were made.
(T) 7. Mike and his friends needed a place where they could play.
(No) 8. The story about the big pile of dirt took place out in the country.
(No) 9. You can easily leave some ingredients out of a recipe and have what you are making turn out just the same.
(T) 10. It is wise to have an adult beside you when you use an electric mixer or blender.

Word-Analysis Skills

Dictionary Usage

Testing recognition of dictionary respellings. Pages 265-266.

Testing ability to use guide words. Page 266.

Syllabication and Accent

Testing pupils' ability to divide words into syllables and place the accent mark on the stressed syllable. Page 266.

Structural Analysis

Testing recognition of compound words and affixed words. Page 266.

Spelling

Spelling test. Pages 266-267.

WHO AM I?

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
Who Am I? Page 45	Explaining part of story in own words Understanding story characters Understanding characters' emotions	Recalling and understanding need for sequence
Timothy's Bad Day Poem, Page 46	Interpreting a common saying Drawing inferences Noting the main idea Developing perceptual awareness Recognizing connotations	
Sit Up When You Sit Down Poem, Page 47	Understanding situation described in poem Understanding emotions Making inferences about emotions and behavior	
The Trouble with Francis Pages 48-60	Recalling details Recognizing main idea Analyzing a situation Noting emotions Expressing main ideas through titles Noting story divisions Relationships of events	Making a simple outline
Some People Poem, Page 61	Noting the effect some people have on the poet	
How Did We Get Our Names! Pages 62-67	Recalling details Drawing inferences Noting the role of illustrations Classifying names Noting main ideas and supporting details	Making a name chart Using the encyclopedia Taking notes and making a more complicated outline Noting the advantages of making an outline
The Baker's Daughter Pages 68-75	Noting characterization Drawing inferences Noting emotions Understanding the theme; noting analogies	
Hundreds and Hundreds of Strawberries Pages 76-89	Making inferences Understanding symbolism Inferring character Comparing characters Understanding analogy between theme and old sayings Understanding casual relations	Making an idea line Taking notes and making an outline Arranging events in sequence
Unit Review		Recalling sequence

IN READING

in "Who Am I?" - *understand characteristics of others*

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Evaluating a story; appreciating humor Characterization Recalling the form of a fable Analyzing the form of the story; comparing a folk tale and a fable Realizing diversity of versions of a folk tale Noting poetic version of the story</p> <p>Understanding the author's purpose Recognizing the expanded use of similes Noting descriptive words Evaluating a poem Appreciating humor</p> <p>Enjoying a humorous poem Evaluating the poem Recognizing the author's purpose Enjoying other poems by the same poet</p> <p>Appreciating similes</p> <p>Understanding the author's purpose Noting techniques in building suspense Noting descriptive words</p> <p>Appreciating the author's style</p>	<p>Reviewing syllabication rule 4 Selecting appropriate dictionary meaning</p> <p>Identifying single vowels as syllables Reviewing syllabication rules 5 and 6 Reviewing contractions</p> <p>Reviewing long and short vowels in syllables Noting and using list of names and their meanings in a dictionary Noting final /e as a syllabic unit Reviewing syllabication rule 8</p> <p>Syllabifying words with adjacent pronounced vowels Recalling syllabication rule 9 Introducing the schwa symbol</p> <p>Dividing words into syllables and placing accent Recognizing dictionary respelling</p>	<p>Spelling words with adjacent or double consonants Reviewing changing of y to i before certain endings Special spelling words Building a spelling group</p> <p>Spelling words with initial and medial single-vowel syllables Special spelling words Building a spelling group</p> <p>Spelling words governed by syllabication rule 7 Special formation of plural forms Building a spelling group</p> <p>Applying syllabication rule 8 to spelling Special spelling words Reviewing verbs with irregular past-tense forms Building a spelling group</p> <p>Applying syllabication rule 9 to spelling Noting vowels in unstressed syllables Special spelling words Reviewing changing / to v before adding es Building a spelling group</p> <p>Spelling test</p>	

STARTING POINTS

Learning Objectives

	Page	Talking Moving – Acting	Valuing	Writing	
	Page 15	Discussing appropriate responses Learning how to disagree politely Replying to compliments	Understanding need for tact in describing another person Appreciating appropriateness of language in specific situations	Writing physical descriptions of persons	
	Page 16	Pantomiming to show characteristics of animals Miming to show understanding of poem Relating incident Acting to show specific reactions to situation			
	Page 18	Discussing character in poem			
	Page 19	Reading ■ poem chorally Discussing how a poem is a reflection of life	Appreciating literature as a reflection of life Recognizing personal faults	Listing personal faults	
	Page 20				
	Page 21	Acting to indicate understanding of specific expression Acting to indicate certain behaviors Listing questions to obtain information	Understanding effect of changes Appreciating differences in people because of cultural background	Rewriting conversation using own words	
	Page 23	Pantomiming to indicate understanding of meaning of song		Listing characteristics of friends Writing to show rather than tell opinion of person	
	Page 24	Discussing meaning of friendship Inferring what has happened before and after particular situation Reacting politely to another's work	Appreciating friendship in different forms	Writing a sentence or story incorporating ideas about friendship Writing about a friend	
	Page 26	Discussing characteristics and purpose of a diary		<u>Planning</u> writing of a diary	
	Page 28			Listing favorite things Writing about favorite things Describing a perfect day	
	Page 29		Coming to conclusions about one's self	<u>Writing</u> an autobiography	

IN LANGUAGE

in "Who Am I?" - *workbook* - *understand charact of self*

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Understanding literary allusion</p> <p>Appreciating poems as a mirror in which to see oneself Responding to character in poem</p> <p>Appreciating characterization in poem Appreciating mood in poem</p> <p>Understanding characterization in a poem Comparing characters in poems Seeing personal characteristics in fictional characters</p> <p>Understanding a character in literature</p> <p>Relating personal feelings to a poem</p>	<p>Recalling words describing characters in poems</p> <p>Discussing meanings of words and synonymous expressions Interpreting British expressions</p> <p>Using words to describe feelings</p>		

Overview of Theme in Starting Points in Reading

*Isn't it strange
That however I change,
I still keep on being me.*

Eve Merriam

The stories and poems in this unit all have bearing on the search for identity, for answers to the question "Who Am I?" The theme begins with an old Persian tale "Who Am I?" telling of a poor countryman's attempt to establish his identity in the crowded city. The poem "Timothy's Bad Day" tells how Timothy sees himself when he is having a bad day. The next poem, "Sit Up When You Sit Down," reveals how a boy who is having a bad day appears to his father. In "The Trouble with Francis," a boy learns that some things about ourselves cannot be self-bestowed but must be earned. The poem, "Some People," describes the effects certain people have on us. "How Did We Get Our Names?" explains the origins of that very personal part of us—the names by which we are known. "The Baker's Daughter," a very proud little girl, learns nothing about herself from the disaster brought about by her pride, but the reader and a disillusioned secret admirer learn that, despite her very high opinion of herself, she is an unpleasant and disagreeable little girl. In "Hundreds and Hundreds of Strawberries" Tim discovers that he is the kind of person who derives pleasure from helping others—that, for him, even hard work is not work when it benefits someone who needs help.

For specific learning objectives in this theme, see the chart on pages 46-47.

Introducing the Theme in Starting Points in Reading

To begin the theme, children might play the guessing game "Who Am I?" To play the game, one child thinks of someone who will be known to all children in the group, and the others try to guess who it is by asking such questions as, "Are you a man? Are you a woman? Do you live in our town? Are you a teacher, singer, writer, athlete, movie star etc.? Are you tall? Do you wear glasses?" And so on.

After the game has been played several times, have the pupils recall the questions they asked and classify them—man or woman, profession, appearance, etc. Point out that these are all things that help us to recognize people. Ask the pupils to suggest and discuss other ways by which we can recognize or identify ourselves and others. When the discussion has run its course, explain that the stories and poems in the unit they are about to read are all concerned, in one way or another, with methods of identifying and understanding ourselves and others.

Readability of selections

In the unit "Who Am I?" the stories "The Trouble with Francis" and "Hundreds and Hundreds of Strawberries" are easier to read and are particularly suitable for below-average students. Because of its longer sentence structure, the story "The Baker's Daughter" might present difficulties for some students.

Overview of Theme in Starting Points in Language

While the selections in *Starting Points in Reading* lead children to appreciate and understand different characteristics in a variety of persons, the complementary activities in the theme "Who Am I?" in *Starting Points in Language* develop the child's awareness of self and his personal characteristics. In the introductory activities, the child considers his physical appearance and describes the physical appearance of others, at the same time learning

how to do so with tact and with a regard for their feelings. Through the medium of poems featuring children, the student is given an opportunity to talk freely about his good and bad behavior and to understand the motivation for the behavior of others. A selection from *Alice in Wonderland* is a starting point for children to consider the effect of change in their lives and to appreciate that certain differences in persons are dependent upon different cultures. The theme then moves on to consider the child's relationship to others—his friends—his pets—his family. As a part of his continuing self-awareness, the child is encouraged to keep a daily journal and as a culminating activity to the theme he writes his own autobiography.

For specific learning objectives in this theme, see the chart on pages 48-49.

Integration with Starting Points in Language

The language activities in "Who Am I?" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. P. 15—activities could be used as introduction to theme *workbook*

4. Pages 16-19—the poems and the talking and acting activities explore aspects of behavior and encourage children to understand how literature helps us recognize and solve our problems

6. Pages 20-21—the talking activities further explore the concept that our language and our customs are dependent on our environment and our heritage

8. Pages 22-25—the talking and writing activities explore the meaning of friendship and the reasons why we like the people we do

9. Pages 26-29—the culminating activities provide an opportunity for children to answer to some extent the question "Who Am I?"

Starting Points in Reading

2. The story "Who Am I?" is a short and easy-to-read first selection in the theme.

3. The poems "Timothy's Bad Day" and "Sit Up When You Sit Down" begin the consideration of personal characteristics

5. The story "The Trouble with Francis" is about a boy who had a name he disliked. The factual article "How Did We Get Our Names" introduces the idea that our language is a product of the past

Story: The Baker's Daughter
7. "The Baker's Daughter" presents a heroine with some undesirable attitudes; in "Hundreds and Hundreds of Strawberries" a boy acquires some desirable attitudes

Who Am I?

Vocabulary

Enrichment Words: *simpleton*, *wag*.

NOTE. Since *simpleton* and the word *wag* as it is used in this story are words which are not often used, it may be as well to clarify their meanings before the story is read, so that lack of understanding will not impede comprehension and enjoyment of the story.

simpleton—a silly person; a fool

wag—a person who is fond of making jokes

Objectives

Comprehension

Explaining part of a story in own words

Understanding story characters

Understanding characters' emotions

Recalling and understanding need for correct sequence

Creative Thinking

Solving problems

Predicting outcomes

Language Development

Understanding homonyms

Literature

Evaluating a story

Appreciating humor

Characterization

Recalling form of a fable

Analyzing form of story

Comparing a folk tale and a fable

Relating Reading to Life

Identifying with story character's emotions

Noting identifying characteristics

Realizing one's own characteristics

Starting Points

Getting Ready to Read

*Setting
purposes
for reading*

Ask the pupils to open their readers at page 45, and read the introduction to the story in the upper right-hand corner of the page. Call attention to the picture, and let the pupils speculate on what trick the joker may have played on the simpleton. Suggest that the pupils read the story to see if their ideas are correct.

Reading and Checking

*Literal
comprehension*

Have the pupils read the story and let them express their spontaneous reactions to it. Ask pupils to explain in their own words the situation and the trick the wag played on the simpleton.

Thinking about What Was Read

<i>Evaluation</i>	1. "Did you enjoy this story? Why or why not? What makes the story funny?" (The surprisingly foolish actions of the characters.)
<i>Characterization</i>	2. "What kind of person was the simpleton?" (Simple; trusting; lacking in common sense; foolish)
	"How would you describe the wag?" (A practical joker; a person who would go to great lengths to play a trick; an observant man with the faculty of understanding the actions of others.)
	"Are the people in the story real or imaginary? Do they behave as ordinary people do?" (The people are imaginary because they do not behave as real ordinary people do—no sensible person would feel the need of doing something to make sure he would recognize himself; a real person would not be likely to take a stranger home with him for the night for the purpose of playing a trick on him.)
<i>Genre</i>	3. "This is an old tale from the ancient country of Persia, which we call Iran today. Although it is a folk tale, it somewhat resembles a fable. What are the characteristics of a fable?" Help the pupils to recall the following characteristics.
	It is told for the purpose of teaching a lesson. The lesson, or purpose, is stated at the end of the story.
	It usually has a short, simple plot, with little description and no details other than those leading up to the lesson at the end.
	The characters are frequently personified animals or inanimate objects.
	"How is the reader story like a fable?" (It has a simple plot; there is little description; the details given and the action lead directly to the purpose of the story.)
	"How is the reader story different from a fable?" (There is no lesson taught; the purpose of the story is the simpleton's funny reactions to the joke; the characters are human beings.)
<i>Noting characters' emotions; relating reading to life</i>	4. Refer again to the introduction to the story. "How do you think the simpleton felt when he awoke and saw the pumpkin on the other man's leg?" (Puzzled; confused; bewildered; perhaps a little frightened.)
	"How do you think the simpleton would feel when he finally realized that the other man had played a trick on him?" (Responses will vary. Some pupils may think he would be angry; some may feel that he would be hurt that someone would take advantage of him and try to confuse him; still others may suggest that since he was such a silly man he would find a silly joke amusing.)
	"How do you feel about people playing jokes on you?"

Rereading for Specific Purposes

*Creative
dramatics*

If the pupils have enjoyed this story, they might like to dramatize it. Read the story aloud as pupils pantomime the actions. Repeat several times, encouraging the pupils to think of things they might say as they go through the actions. Then let the pupils act out the story, adding their dialogue as they go along. Remind them to think of how the characters felt and to try to convey those feelings with their voices.

Exploring Farther Afield

*Identifying
people*

Discussion. Let the pupils discuss the various characteristics which help us to recognize other people, close up or at a distance. List the various means of identification on the chalkboard.

For Added Interest and Enjoyment

Books

ARBUTHNOT, MAY HILL: *Time for New Magic*. Scott, Foresman and Company.
CHASE, RICHARD, edited by: *Jack and the Three Sillies*. Houghton, Mifflin Company.

CONFORD, ELLEN: *Why Can't I Be William?* Little, Brown and Company.
 FARJEON, ELEANOR: *The Old Nurse's Stocking Basket*. Henry Z. Walck.
 GALDONE, PAUL, edited by: *The Three Wishes*. McGraw-Hill Book Company.
 KELSEY, ALICE GEER: *Once the Hodja*. David McKay Company, Inc.
 LISKER, SONIA O.: *I Can Be*. Hastings House Publishers, Inc.
 PELAVIN, CHERYL: *The Little Brown Bear*. G. P. Putnam's Sons.
 PICARD, BARBARA LEONIE: *The Mermaid and the Simpleton*. Criterion Books, Inc.
 SINGER, ISAAC BASHEVIS: *When Shlemiel Went to Warsaw and Other Stories*. Farrar, Straus & Giroux, Inc.
 WALKER, BARBARA K.: *Just Say Hic!* Follett Publishing Company.
 ZEMACH, HARVE: *Nail Soup*. Follett Publishing Company.
 ZEMACH, HARVE: *The Speckled Hen*. Holt, Rinehart and Winston, Inc.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Recall of story
events in
sequence*

Sequence. Have the children recall that stories are planned and told in a certain way, and that the sequence of events is important to the meaning and "sense" of each story. Say that remembering how a story unfolds requires the reader to think about the events as he reads and to understand the relationship between events. Help the pupils to realize that as they read a selection they must think about what is happening in order to remember the succession of events.

Give the children an opportunity to practice recalling the sequence of events in "Who Am I?" Distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

*The importance
of sequence
in stories*

Number the sentences in the right order, to show the order in which the events they describe happened in the story. Then read all the sentences again, starting with sentence 1. Do the sentences follow the same order as the story?

- (4) He was afraid he would not recognize himself among the crowds.
- (8) When the simpleton went to sleep, the wag took the pumpkin and tied it on his own leg.
- (7) The poor man had passed all his life in the forests.
- (3) As he drew near the city, he was surprised to see so many people.
- (9) When the simpleton awoke, he saw the pumpkin on the other man's leg.
- (5) He tied a pumpkin to his right leg.
- (2) He decided to go to the city.
- (10) The simpleton was puzzled; he didn't know who he was.
- (7) A young wag invited the simpleton to his house for the night.
- (6) He went into the city, wearing the pumpkin.

When the exercise is completed, discuss the answers with the pupils. Help them to see the importance of sequence by asking questions such as the following: "Why is it important that we learn first of all that the man 'had passed all his life in the forests'?" (This fact sets the scene and is a key factor in the story. If the man hadn't lived a solitary life he wouldn't have been impressed by the crowds of people in the city and the story would never have happened.)

"Why is it important to tell next that he decided to go to the city?" (This starts the action of the story.)

"Why is it necessary to tell of his surprise at seeing so many people before telling that he was afraid he wouldn't recognize himself? Why must this fear of not knowing who he was come before telling that he tied a pumpkin to his leg?" And so on.

What Might Have Happened? To give the pupils an opportunity for creative thinking and applying their ideas critically, have them tell what might have happened if certain events in the story had been different. The pupils will enjoy sharing and discussing their ideas. (Sample answers have been included for the teacher's guidance. Actual responses may vary widely. Accept any ideas that the pupils can defend logically.)

*Predicting
outcomes:
creative
problem-
solving*

1. What would have happened if the poor man had not passed all his life in the forest, but had visited the city many times before? (The story would not have taken place because he would be used to crowds.)
2. What would have happened if the simpleton had not tied the pumpkin to his leg? (The wag would not have noticed him. He would find somewhere to sleep and when he awoke he would realize that there was no danger of his not knowing who he was.)
3. What might have happened if he had not met the wag? (He would have found somewhere to sleep and would have awakened secure in his knowledge of who he was because the pumpkin would still be on his leg.) Encourage the pupils to elaborate on this idea by suggesting that someone might have stolen the pumpkin.
4. What might have happened if the simpleton had met a kindly old man or woman instead of the young wag when he entered the city? (That person might have taken him home and let him stay there until he became adjusted to city life and crowds.)
5. What might have happened if the simpleton had awakened and caught the wag in the act of taking the pumpkin? (He would probably have been hurt and angry. His resulting mistrust of city people might have made him change his mind about seeking his fortune in the city and go back to the forest.)
6. What might have happened if the story situation had been the other way around and the wag had gone to the forest and met the simpleton? (The simpleton might have played a joke on the wag. More likely, the wag might have got lost and been rescued by the simpleton.)
7. What do you think happened after the events in the story? (Answers will vary widely, from the simpleton's going back to the forest to his making a great fortune in the city with the wag's help.)

Word-Analysis Skills

Syllabication and Accent

Reviewing Rule 4 governing the syllabic division of words with double consonants or two adjacent consonants. Page 267.

Individual practice exercise. Page 268.

Using the Dictionary

Selecting appropriate dictionary meaning. Page 267.

Language Development

Introducing the term *homonym*. Page 268.

Spelling

Spelling words with double or adjacent consonants. Page 268.

Learning a handy spelling rhyme. Page 269.

Special spelling words. Page 268.

Building a spelling group. Page 269.

Timothy's Bad Day

The poem "Timothy's Bad Day" and the following one, "Sit Up When You Sit Down," reflect the "me inside me." Together the two poems offer a contrast in point of view, as one reflects the child from his own point of view, while in the other the child is seen through the eyes of someone else, in this case his father. The readers will readily identify with the child in each poem, while at the same time developing a sensitivity to the adult point of view too. While the reader will sympathize with Timothy in "Timothy's Bad Day," he will just as readily develop a subtle sympathy for the father in "Sit Up When You Sit Down."

Together the two poems offer the young reader opportunities to look at themselves more closely, to place themselves in the shoes of others and recognize, if not accept, other points of view.

Objectives

Comprehension

- Interpreting a common saying
- Making inferences
- Understanding feelings
- Noting the main idea
- Recognizing connotations

Creative Thinking

- Making up imitative sounds
- Applying descriptive words to feelings
- Writing a poem

Developing concept

- Appreciating the fact that reading often helps in solving problems

Literature

- Understanding author's purpose
- Recognizing the expanded use of similes
- Noting descriptive words
- Evaluating a poem
- Appreciating humor

Relating Reading to Life

- Identifying with a story situation
- Applying descriptive words to personal feelings

Starting Points

Getting Ready to Listen and Read

*Discussing
a common
saying*

"Have you ever heard someone say about another person, 'He must have got out of the wrong side of the bed this morning?' What did the speaker mean by that?" (He meant that the other person seemed to be out of sorts, that he was having a day when everything bothered him.) "How was the other person feeling and acting to prompt the remark?" (He was feeling cross and angry; he was frowning and snapping at everyone around him; he was reacting angrily to things that ordinarily wouldn't have annoyed him.)

*Setting
purposes
for listening*

"The poem we are going to read today is called 'Timothy's Bad Day.' What do you suppose made the day a bad day?" (Taking their cue from the preliminary discussion, most pupils will probably suggest that it was a day when Timothy "got out of the wrong side of the bed." Some may suggest that it was one of those days when everything seemed to go wrong.) "What kind of feelings do you think Timothy would have on a 'bad day'?" (Angry, annoyed, upset) "Let's read the poem to see if our ideas about Timothy's bad day and his feelings are correct."

Listening and Discussing

*Recognizing
author's
purpose;
drawing
inferences*

Read the poem aloud, then reread it as the pupils follow along in their readers. "How was Timothy feeling on his 'bad day'?" (Angry) "Does the poem tell us why Timothy was angry, why the day was a 'bad' day? No, it doesn't, in so many words. But the poet does give us a clue. Why do you suppose he repeats at the end of each stanza:

That everybody will say:
"We better get out of the way
Cause Timothy's angry today."

"What sort of feeling do these lines reveal?" Help the children to realize that these lines reveal a perverse and mean feeling of enjoyment of the fact that everyone was trying to avoid his anger. This in turn suggests that no particular happening made Timothy angry,

but rather that he was feeling out of sorts and was ready to take offence at trifles and vent his anger on anyone who happened to be near him—in other words, he had “got out of the wrong side of the bed.”

Delving Into The Poem

Main idea of verses; noting kinds of anger

1. “Three different kinds of anger are described in this poem. Let’s read it stanza by stanza to see what they are.”

Stanza 1. Read the stanza as the children follow in their readers. “How does Timothy feel inside in this stanza?” (Thunder angry) “What word might we use to describe ‘thunder anger’?” (Noisy) “How do we act when we feel this way?”

Stanza 2. Read as the children follow along. “How does Timothy feel inside in this stanza?” (Rock angry) “What word might we use to describe ‘rock’ anger?” (Quiet) “How do we act when we feel this way?”

Stanza 3. Read as the children follow along. “How does Timothy feel inside in this stanza?” (Tomcat angry) “What word might we use to describe ‘tomcat’ anger?” (Irritable; scratchy, snappish) “How do we act when we feel this way?”

Noting similes

2. Call attention to the fact that each stanza begins with a comparison:

I feel like thunder inside
I feel like a sharp gray rock
I feel like a big tomcat

“What do we call this kind of comparison? Yes, we call such comparisons *similes*. What word tells us that these are similes?” (like) “What other word is sometimes used in similes?” (as) “Let’s make up some other similes describing how people feel and what makes them feel that way. Complete these sentences:”

Completing similes; understanding feelings

I feel like thunder when _____.
I feel like a rock when _____.
I feel like a tomcat when _____.
I feel like an old witch when _____.
I feel like a bull in a china shop when _____.
I feel like a run-down battery when _____.
I feel like a forgotten book when _____:

Language appreciation

3. “In each stanza, after the poet has stated his simile, he goes on to describe how Timothy decided to act to carry out the simile. In each case he used words which would describe the object in the simile. Read the poem again to note these descriptive words. What words support the thunder simile?” (bang, crash, roar, terrible noise) “What words support the rock simile?” (sharp, gray, sit all alone, silent rocky face) “What words support the tomcat simile?” (snap, snarl, scratch, claw, growl, terrible face)

Evaluating the poem; appreciating humor

4. “Is this poem funny or serious?” (funny) “But the poem describes angry feelings and behavior, and these are not funny. What, then, makes you smile as you read it?” (The choice of similes is funny when applied to a small boy, as are the actions he describes to support the similes; the mental picture of a small boy taking perverse pleasure out of behaving badly and imagining he is frightening everyone around him is funny.)

Relating reading to life

5. “Who is the speaker in this poem?” (Timothy) “Yes, the poem is told by Timothy in describing a bad day he had. Have you ever had a bad day like Timothy’s? Tell us about it. How did you feel? How did you act?”

Concept: reading helps to solve problems

“I imagine that at the end of your bad day, or on the next day, you felt ashamed of your actions and wondered why you behaved that way. How can reading a poem like ‘Timothy’s Bad Day’ help you?” (It makes you understand that other children have ‘bad’ days too, that there isn’t something wrong with you that makes you feel and behave badly every so often. It also helps you to curb your temper and bad behavior on those days when you realize that you may be creating a funny impression rather than an intimidating one.)

"How could reading a poem like 'Timothy's Bad Day' help grownups?" (It would help the grownups to understand that a child is not being deliberately naughty and annoying when he acts that way, but that children have 'bad' days just as grownups do.)

Exploring Farther Afield

*Making up
sounds*

Creative Understanding. "Make up sounds which imitate the sound of thunder and the sound of an angry tomcat. Use these sounds as background while a group of pupils read the first and last stanzas of the poem. Between which lines and words would you make these sounds? Why wouldn't you make up sounds for the second stanza of the poem?"

*Perceptive
awareness;
language
experience
Connotation;
interpretive
comprehension*

Rocks and Words. Have as many pupils as possible bring rocks to school. Ask the pupils to feel the rocks and study them carefully, then name words that describe their feeling and appearance. List the words on the chalkboard as they are given. Suggest that the pupils try to remember words of this kind to add interest to their creative writing assignments.

Words Describing Rocks and Feelings. List on the board the following words describing rocks: *heavy, gray, sharp, hard, crumbling*. Point out that these words can sometimes be used to describe feelings as well. Ask the pupils to decide and be ready to tell the group what makes you feel like each word and why. Do the first one with the group as an example:

heavy—When I'm angry, I don't feel very happy.

My heart feels so heavy it seems to be dragging along in my feet.

Writing a poem

Creative Writing. Suggest that the pupils write a poem about "Timothy's Good Day." Before they start, have them make up similes and words describing feelings on a good day. List the similes and descriptive words on the board, to help the children in their writing and spelling. When the poems are finished, let each "poet" read his poem for the group's enjoyment.

Sit Up When You Sit Down!

Page 47

This is another of J. Ciardi's lighter poems, humorous in its intent to entertain. That the poem is meant to be enjoyed is indicated by his light treatment of a serious matter—a boy's obedience to his father. While the title suggests the humor to come, this is a poem that will help children to appreciate the fact that even a serious situation can have its lighter moments.

Objectives

Comprehension

Understanding the situation described in the poem

Noting emotions and making inferences about emotions and behavior

Appreciating humor

Creative Thinking

Evaluating; expressing opinions

Interpreting through art

Developing Concepts

Realizing that even serious situations can have funny aspects

Literature

Enjoying a humorous poem

Recognizing the author's purpose

Understanding figurative expressions

Enjoying other poems by the same poet

Starting Points

Getting Ready to Listen and Read

*Setting a
purpose
for listening*

Since the title gives away the high point of the poem, withhold it until after the first reading. Simply tell the pupils that you are going to read them a poem which you think they will enjoy, and suggest that they listen to see why you feel the poem will appeal to them.

Listening, Checking, and Reading

*Listening
and checking*

Read the poem to the pupils, then ask them if they enjoyed it and why they think you felt sure they would. The pupils will probably agree that they enjoyed the poem, and that your reason for thinking that they would like it is because it is funny.

Read the poem again as the children follow along in their readers to familiarize themselves with the details.

Delving Into The Poem

*Literal
comprehension*

1. "Who is speaking in this poem?" (the father) "To whom is he speaking?" (his son) "What was the boy doing wrong?" (He was slumping over the table, instead of sitting up straight.)

*Noting feelings;
making
inferences*

2. "How did the father feel?" (He was angry.) "Why did he feel that way?" (He had probably told his son to sit up straight many times before, and realized that the boy was being deliberately disobedient. This was emphasized when the boy frowned.)

"Why did the boy laugh?" (He thought what his father said was funny.) "Why didn't the father see the joke?" (He was too angry; the fact that the boy laughed when being scolded made the father even more annoyed.)

"Why did the father get the stick?" (He was desperate. The boy hadn't had his breakfast yet and it was getting late. He was afraid if he didn't settle the matter right away, the boy would be late for school.) "Do you think the father really meant to use the stick? Why, or why not?" (Responses will vary. Some will think that he would have beaten the boy if he continued being disobedient. Others will suggest that the stick was just meant to scare the boy, and that the father was relieved when he didn't have to use it. The reasoning for the latter opinion will be the phrase "Goodness, no!") "Do you think the boy thought his father meant to beat him? Why?" (Yes. He suddenly became obedient and remained so.)

*Appreciating
humor*

3. "Why is what the father said funny?" (The apparent contradiction in terms *sit up* and *sit down*.) "Is there something else in the poem that is funny too?" (The boy's swift obedience when he saw the stick.)

*Evaluating;
expressing
opinions*

4. "Is this poem just funny, or is there a serious side to it? What in the poem is serious?" (The boy's disobedience and impertinence)

"Was the father right to insist that his son sit up properly at the table? Why?" (Yes, because it is a father's responsibility to bring his son up to be socially acceptable.)

"Why do you think the boy was being disobedient?" (He may not have thought it was important to sit up straight at the table. He may have been having a "bad" day, like Timothy's.)

"Apart from being disobedient in the first place, what else did the boy do that you should never do when a parent is scolding you?" (He frowned at his father. He laughed.)

*Recognizing
author's
purpose;
relating
reading
to life*

5. "Why do you suppose the author wrote this poem?" Lead the children to see that he probably wrote it mainly to amuse. The contradiction in "Sit up when you sit down" was probably his starting point, and he imagined a situation in which it could be used.

"Do you think the poet may have had a serious purpose as well?" Elicit that he may have felt that a poem like this, describing a situation that might happen in any family, would help children who read it to see their actions from the parent's point of view, and would also help them to realize that parents are not just being unreasonable when they insist on certain standards of behavior.

*Sharing
experiences;
understanding
the parents'
point of view*

*Figurative
language*

*Interpreting
through art*

*Enjoying other
poems by
John Ciardi*

Discussion. "The father in the poem wanted his son to sit up straight at the table. Have your parents ever got after you to sit or stand up straight?" (The answer will probably be a unanimous yes.) Encourage the children to talk about other situations in which the parents are right to demand certain behavior, but which seem funny, annoying, or downright unnecessary to the children. As an example, cite the continued wearing of warm clothes on the first warm day of spring.

Do You Mean What You Say? Have the pupils suggest other expressions which apparently mean one thing but actually mean something else, such as those listed below;

1. Drink up and get that milk down.
2. I've a frog in my throat.
3. Look out below.
4. I'm put out when you don't obey.
5. Stop and catch your breath.
6. The car turned into a service station.

Drawing Television Graphics. The pupils might enjoy drawing television graphics to illustrate some of the funny sayings suggested above. A television graphic is a simple line sketch, drawn with colored felt pens, including few details, and made as large as possible for clear television viewing on white cards 8½" x 11".

Sharing Poems. In connection with Ciardi's poem, "Some Cook!" on page 43 of the reader, it was suggested that the pupils look for other Ciardi poems and be prepared to share their favorites with the group. Provide time now for this sharing. When all the favorite poems have been read or recited, ask, "What kind of poems does Ciardi like to write?"

If no one has found this poem, read it to the pupils:

All About Boys and Girls

I know all about boys, I do,
And I know all about little girls, too.
I know what they eat. I know what they drink.
I know what they like. I know what they think.

And so I'm writing this to say,
Don't let children out to play.
It makes them sad. They'd rather go
To school or to the dentist. Oh,

I know they're bashful about saying
How much it hurts to be out playing
When they could go to school and spell
And mind their manners. They won't tell

How tired they are of games and toys.
But I know girls, and I know boys.
They like to sweep floors, chop the wood,
And practice being very good.

They'd rather sit and study hard
Than waste the whole day in the yard.
What good is fun and making noise?
That's not for girls! That's not for boys!

John Ciardi

The Trouble with Francis

Children are frequently sensitive about their names and how other people react to them. They may either like or dislike them. In "The Trouble with Francis," Francis is seeking a nickname to replace his given name which sounds the same as the girl's name Frances. He learns that the only nickname that sticks is one that is earned. This can be good or bad, depending on what a boy does to get his nickname. In his search, Francis experiences frustration and disappointment. This story offers children the opportunity to "read" other children who are like themselves, and to appreciate the feelings of others like themselves.

Vocabulary

Enrichment Words: *John A. Macdonald, vice versa, Girl Guides, Senators.*

Phonetic Words: *comments, catalog, hesitated, whether, Itchy, boner, position, scrambled, relayed, umpire's.*

More Difficult Words: *bruised, confusion, encyclopedia, librarians, reference, legal, minors, lawyers, signal, briefing, definitely, fouling, incident, diamond, vacant, wedged, absolutely.*

Objectives

Comprehension

- Recalling details
- Recognizing main idea or theme
- Analyzing a situation
- Noting emotions
- Expressing the main idea through titles
- Noting story divisions
- Understanding relationships of story events

Creative Thinking

- Comparing and evaluating ideas
- Developing an alternative for a solution to a problem
- Expressing opinions
- Interpreting through art
- Suggesting synonymous expressions
- Writing a story

Developing Concepts

- Some things in life cannot be self-bestowed but must be earned

Language Development

- Reinforcing the meanings and use of pronouns

Organizing Information

- Making a simple outline

Relating Reading to Life

- Sharing personal views on nicknames

Starting Points

*Discussing
lead questions*

*Setting
purposes
for reading*

Getting Ready to Read

Have the pupils turn to page 48 of the reader and read the questions in the left-hand column. Call upon volunteers to read aloud each question in turn, and pause after each question for the children's ideas and answers.

As the pupils' responses to the last two questions are given, write them on the chalkboard. Then suggest that the pupils read the story to see if their ideas are the same as those set forth in the story.

Reading and Checking

*Literal
comprehension;
plot*

Let the pupils read the story through, then check comprehension by asking such questions as: "What was Francis's problem?" (He didn't like his name.) "What was the trouble with the name *Francis*?" (It sounds like the girl's name *Frances*.) "What trouble did his name cause Francis?" (People teased him about having a girl's name.) "How did Francis solve his problem?" (He got a nickname.)

*Comparing and
evaluating
ideas*

"Are the problems caused by the name Francis and the method of solving the problem in the story the same as the suggestions you made before reading the story? If not, which do you think are the better ideas, yours or the author's? Why do you think as you do?"

Delving Into The Story

Thinking about What Was Read

*Analyzing a
situation;
recall; main
idea or theme*

1. "Did Francis find it easy to acquire a nickname? What methods did he try to give himself a nickname? Why did each one prove unsatisfactory?" With some groups it may be necessary to reread the story together, pausing to discuss each method. "How did he finally get a nickname? What lesson did he learn?"

*Evaluating
an idea*

2. "Francis's father and Pokey both told Francis how a nickname is acquired. How were their ideas alike?" (Both said that someday someone would give him a nickname.) "What did Pokey add to this general idea?" (The fact that Francis would do something or something would happen to earn him a nickname.) "Why didn't Francis like their ideas?" (He thought they were too slow; he wanted a nickname immediately.) "Did Mr. Ward's and Pokey's ideas prove to be right? How?" (Francis's efforts to give himself a nickname failed. It was only when he accidentally stepped into the bucket that people gave him a nickname.)

*Developing
an alternative*

3. "There was another very simple way that Francis could have stopped people from calling him Francis and might have led to a nickname too. Francis almost thought of it when he looked up the name Harrison in the book *English Nicknames*. Can anyone think of what it might be?" If no one can suggest the answer, or if some members of the group seem not to understand, explain that people who do not like their first names often use their second names instead. This is often done also to distinguish between a father and son when both have the same name. "What would Francis have gained by using his second name?" (He would no longer suffer the embarrassment of having his name confused with a girl's name.) "What would be the most logical nickname for Harrison?" (Harry) "Do you think that name would have been acceptable to Francis? Why or why not?" (Yes, because he approved of such nicknames as Eddie, Bob, Bill, and Frank; No, because Harry was probably suggested as a nickname for Harrison in the book on nicknames, and the story tells us that he didn't like any of them.)

*Expressing
opinions*

4. "Why did Francis slide to second base?" (He hoped to gain a nickname like Speedy or Slippery.) "Did he deserve to be called Show-off, Stupid, Birdbrain? Why, or why not?" (Opinions will differ. Accept any responses which the children can defend logically.)

*Noting
emotions*

5. "Francis experienced many feelings as things happened to him. How would he feel when: (a) the teacher teased him by saying 'Frances is my sister's name'?" (Angry, annoyed, upset, embarrassed)

(b) "When his father explained why he couldn't be called Frank?" (Disappointed)

(c) "When his father mentioned getting a nickname?" (hopeful)

(d) "After he had looked through the encyclopedia, *English Nicknames*, and *How to Change Your Name*?" (Discouraged, disappointed)

(e) "When Pokey asked him why he wanted to know how he got his nickname?" (Shy, embarrassed)

(f) "When he realized he should have stayed on his feet instead of sliding?" (Foolish, angry with himself, dismayed)

(g) "When the coach scolded him?" (Ashamed, sorry)

(h) "When he got his foot caught in the bucket?" (Desperate, anxious to complete the play)

(i) "When everyone called him Buckets?" (Happy)

Rereading for Specific Purposes

*Pantomiming
parts of the
story; dramatic
reading*

Let the pupils have fun reading and pantomiming the story. As one pupil reads aloud, others should pantomime the actions of Francis, the teacher, Mr. Ward, the librarian, Pokey, Squarehead, the coach. Change readers and actors often, so that every child will have a chance to read and to pantomime.

If the group is large enough, it might be fun to have the story read in dramatic fashion. In this situation one child (or several in turn) would read the narrative, others would read the speaking parts, while others pantomimed the action.

Exploring Farther Afield

*Talking about
nicknames;*

Discussing Nicknames. Refer the pupils to the questions at the top of the left-hand column on page 60 of the reader. Pose each question in turn and allow as many pupils as possible to give their responses. If the group is very large, divide the pupils into smaller discussion groups and appoint a pupil to pose the questions to each group.

*Interpreting
through art
Making up
matching
nicknames;*

Illustrating. Have the pupils read the second exercise suggested on page 60 of the reader. Then let them draw a picture illustrating the nicknames of their choice.

Making an Idea Line. Suggest that the pupils make an idea line. In one column have them list the nicknames Francis thought he might receive. In the next column have them write another nickname that would have about the same meaning. The finished idea line might be somewhat as follows:

Nicknames for Francis	
In the story	Alternatives
Frank	Frankie
Brownie	Girl Guide
Hoppy	Jumpy
One Foot	One Leg
Itchy	Buggy
Scratchy	Busy Fingers
Three Hands	Butter Fingers
Speedy	Zippy or Zip
Slippery	Slidey
Show-off	Watch Me
Stupid	Dumbell
Bird Brain	Lame Brain
Buckets	Paily

NOTE. The alternatives given above are suggestions only. Accept any logical nicknames.

*Writing
a story*

Creative Writing. Some pupils might enjoy writing a story telling how someone earned a nickname.

For Added Interest and Enjoyment

Books

PARISH, PEGGY: *Little Indian*. Simon & Schuster, Inc.

RASKIN, ELLEN: *The Mysterious Disappearance of Leon (I Mean Noel)*. E. P. Dutton & Co., Inc.

SAYERS, FRANCES CLARKE: *Oscar Lincoln Busby Stokes*. Harcourt, Brace & World, Inc.

SNEVE, VIRGINIA DRIVING HAWK: *Jimmy Yellow Hawk*. Holiday House, Inc.

Poems

"Girls' Names" and "Boys' Names," by Eleanor Farjeon; "Diana Fitzpatrick Mauleverer James," by A. A. Milne; in *Time for Poetry*, edited by MAY HALL ARBUTHNOT. W. J. Gage and Company Limited.

"Names," by Naida Dickson, in *V Is for Verses*, compiled by ODILLE OUSLEY. Ginn and Company.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Noting story
divisions;
expressing
main ideas
through titles;
skimming for
subtopics*

Making a Simple Outline. In the middle grades pupils experience a need for the skills of organizing information in outline form as they do more and more research and prepare reports on their findings. This exercise will serve as an introduction to simple outlining.

Point out to the pupils that "The Trouble with Francis" can be divided into three parts. Discuss with them where the natural divisions occur. "Where would the first part end?" (At the bottom of page 50) "Where would the second part end?" (At the end of the first paragraph on page 57.) "What is the main idea of part 1, that is, what is part 1 about?" The pupils will probably suggest something like "Francis doesn't like his name." Write the main idea on the chalkboard, leaving space below it for subtopics.

In the same manner have the pupils decide upon the main idea of part 2 and part 3. They may be "Francis tries to give himself a nickname"; "Francis earns a nickname."

Now ask the pupils to skim through part 1 to find the main things that happened in this part of the story. As each suggestion is given, have the pupils evaluate it as to whether it is really a main idea or is just a minor detail; for example, if someone suggests "Francis sat on his front porch," help him to see that this is not a main event, that it doesn't contribute anything to the essential part of the story. As each item is agreed upon, help the pupils to restate it in concise form and record it on the board under the main heading.

Continue in the same way with the subtopics for parts 2 and 3. An outline similar to the following should result:

1. Francis Doesn't Like His Name
 - A. The teacher teases Francis about his "girl's name".
 - B. The other children tease him.
 - C. Francis decides to change his name to Frank.
 - D. His father explains why he can't be called Frank.
 - E. His father says that someday someone will give him a nickname.
 - F. Francis thinks it would take too long to get a nickname that way.
 - G. Francis decides to give himself a nickname.
2. Francis Tries to Give Himself a Nickname
 - A. He consults books at the library.
 - B. He consults Pokey.
 - C. Pokey tells him a nickname comes from doing something unusual.
 - D. Francis tries out some unusual things.
 - E. Francis makes a fool of himself in the ball game.
 - F. Francis decides to wait for a nickname.
3. Francis Earns a Nickname
 - A. Francis plays left field in the ball game.
 - B. Francis gets his foot stuck in a bucket when trying to field a ball.
 - C. Francis manages to throw the ball in time, despite the bucket.
 - D. Everyone starts calling Francis Buckets.
 - E. Francis realizes that a nickname can't be given, it has to happen.

*Understanding
relationships
of story events*

Cause and Effect. Duplicate the partial statements below and distribute copies to the pupils for independent work. Direct the pupils to complete each statement. When the exercise is completed, discuss the answers. Disagreements should be resolved by reference to the text. (Answers are given for the teacher's convenience.)

1. Because his teacher and classmates teased Francis about his name, (he wanted to acquire a nickname.)
2. Francis couldn't change his name to Frank because (Frank was his father's name and it would cause confusion.)
3. Francis went to see Pokey because (he wanted to find out how Pokey got his nickname.)
4. Francis played badly in baseball practice and a game because (he was thinking about a nickname instead of the game.)
5. Francis should not have slid into second base because (if he had stayed on his feet he could have got to third.)
6. Because Francis was a fast runner (the coach shifted him to left field.)
7. Because it was an honor to play left field (Francis realized that the coach must have forgiven him for his boner.)
8. Because the batter hit the ball over his head, (Francis toppled down into the trash.)
9. Because Francis was too anxious to get the ball to notice what was underfoot (he got his foot wedged in a bucket.)
10. Francis paid no attention to the bucket on his foot because (he wanted to get to a position where he could throw the ball to Pokey so that it could be relayed on to put the batter out.)
11. Because it was unusual for a baseball player to have a bucket on his foot (Francis was given the nickname Buckets.)

Reinforcing
understanding
of pronouns

Pronouns. Ask if anyone recalls what a pronoun is, and elicit that a pronoun is a short word which is used in place of the name of a person or an object to avoid awkward repetition of the name. Direct the pupils to read the last two sentences of the first paragraph on page 49, or write the sentences on the board:

Francis settled himself comfortably in one of the chairs on the porch and waited for his dad to come home. He wanted to tell him his new name.

Read the sentences aloud, pausing after each pronoun to have the pupils identify the person it refers to. (himself—Francis; his—Francis; he—Francis; him—his dad; his—Francis.)

Then have the pupils complete the following exercise. The exercise may be presented orally, on the chalkboard, or on worksheets.

1. "I had a sort of fight after school," Francis said. "Jay Cunningham started to tease me about my name. I've decided to change it."

<u>I</u> refers to (Francis)	<u>my</u> refers to (Francis)
<u>me</u> refers to (Francis)	<u>I've</u> refers to (Francis)
	<u>it</u> refers to (name)

2. "I guess so," Francis said weakly to his dad. "There's plenty of mix-up now when people forget to put the III or II on our letters."

<u>I</u> refers to (Francis)	<u>his</u> refers to (Francis)
	<u>ours</u> refers to (Francis and his dad)

3. "I'm afraid you're stuck with Francis unless you can get a nickname," his dad said.

<u>I'm</u> refers to (his dad)	<u>you're</u> refers to (Francis)
<u>you</u> refers to (Francis)	<u>his</u> refers to (Francis)

4. His dad said to Francis, "Why don't we go on in and get washed for supper?"

<u>His</u> refers to (Francis)	<u>we</u> refers to (Francis and his dad)
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5. How did Pokey get his nickname? Francis made his way back to Pokey's house.

<u>His</u> refers to (Pokey)	<u>his</u> refers to (Francis)
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6. Squarehead rode by on his bicycle, and Francis waved to him. Here was another reminder about his name. Everyone knew why they called him Squarehead. His last name was Broadhead.

his refers to (Squarehead)
him refers to (Squarehead)
his refers to (Francis)

they refers to (everyone)
him refers to (Squarehead)
his refers to (Squarehead)

7. Francis reached his house and sat down on the steps. A fly landed on his arm, and he brushed it away.

his refers to (Francis)
his refers to (Francis)

he refers to (Francis)
it refers to (the fly)

Word-Analysis Skills

Syllabication and Accent

Identifying single vowels as syllables. Page 269.

Reviewing Syllabication Rule 5. Page 269.

Reviewing Syllabication Rule 6. Page 269.

Structural Analysis

Reviewing contractions. Page 269.

Language Development

Classifying words. Page 270.

Spelling

Spelling words with initial single-vowel syllables. Page 270.

Spelling words with medial one-vowel syllables. Page 270.

Special spelling words. Pages 270-271.

Building spelling groups. Page 271.

Page 60

Some People

This poem tells of the effects some people have on us, using two particularly striking similes to express the ideas.

Objectives

Comprehension

Understanding the effects some people have on the poet

Creative Thinking

Dramatizing situations

Writing descriptions of people in prose or verse

Developing Concepts

Understanding that people can affect us in different ways

Literature

Appreciating similes

Starting Points

Discussing the effects people can have on us

Getting Ready to Listen and Read

"In the story, 'The Trouble with Francis,' when Francis told his father that he was going to change his name he felt discouraged when his father pointed out that they couldn't have two Franks living in the same house. Francis was further discouraged when his father told him he would just have to wait for a nickname. Francis didn't want to wait, he wanted his name changed right away.

*Concept:
People can
affect us in
different
ways*

"In this instance, his father had a discouraging effect on Francis. We know, from the rest of the story, that this was just a temporary happening. Francis and his father wouldn't have been such good pals if the father always made Francis feel discouraged.

"There are some people, however, who always have the same effect on us, good or bad, every time we are with them. Some people always make us feel important, for example, while others always make us feel stupid and clumsy." Elicit from the children some effects certain people have on them. Stress the fact that it is the *effect* on them you want them to tell, that they are not to mention names, particularly the names of people whose effect is bad or unpleasant.

*Setting
purposes*

"In the poem we are going to read today, Rachel Field tells about two kinds of people who always have a certain effect on her. Listen as I read the poem to you, to see what effects these people have on her."

Delving Into The Poem

Listening, Reading, and Discussing

Read the poem as the pupils listen, then read it again as they follow along in their readers.

1. "How do the first kind of people affect the poet? How does the poet express it?" Have a child read the first verse. "What is the simile in this verse? Is it a good one to express the poet's idea? What words would you use to describe brown, dried leaves?" (Dull, uninteresting) "Now who will tell us, in his own words, how the first group of people make the poet feel?"

"How do the people in the second verse affect the poet?" Have a pupil read this verse. "What is the simile in this verse? Is it a good one? What words would you use to describe fireflies?" (bright, shiny, lively) "Who will tell us in his own words how these people make the poet feel?"

2. "How would you describe the people in the first verse? What do they do to make one feel dull and uninteresting, with no good ideas?"

"How would you describe the people in the second verse? What do they do to make one feel bright and witty and full of good ideas?"

Exploring Farther Afield

*Dramatizing
a situation*

Creative Expression. Let the pupils choose partners and work together to make up a situation in which one of the pair meets a person of the first or second group described in the poem right after something enjoyable happens and begins to tell that person about it. They are to show what happens if the person is one who quickly makes you feel dull and uninteresting, or one who makes you feel bright and witty and full of good ideas. Have each pair make up dialogue and plan a dramatization of the situation. The enjoyable happening could have been a walk in the woods, a good show on TV, a successful ball game, a birthday party, etc. When the pupils are ready, let each pair perform its dramatization for the group.

*Describing
people in
prose or verse*

Creative Writing. Suggest that the pupils write, in prose or verse, about people who always have some effect on them. Again, stress that real names of people should not be mentioned.

**Pages
62-67**

How Did We Get Our Names?

This selection gives children some interesting information regarding the origins of people's names. Being historical in context it offers children an opportunity to consider some implications which the past has for our own times. The selection suggests a number of research activities in which the children can engage.

Vocabulary

Enrichment Words: *Britain, British Isles, friars, John the Baptist, Noah, Ark, Goliath, Europe, Jean, Juan, Jan, Holland, popularity poll.*

Phonetic Words: *Bible, thus, smiths, movements, results.*

More Difficult Words: *medieval, confusing, distinguish, descriptive, characteristics, Bishop, necessarily, descended.*

Objectives

- Comprehension
 - Recalling details
 - Drawing inferences
 - Noting the role of illustrations
 - Classifying names
 - Noting main ideas and supporting details
- Creative Thinking
 - Making up nicknames
- Language Development
 - Enriching vocabulary
 - Noting names in other languages
 - Introducing the term *Antonym*
- Locating and Organizing Information
 - Using a list of names
 - Using the encyclopedia
 - Taking notes and making an outline

Starting Points

Getting Ready to Read

*Discussing
our names*

Discuss with the pupils how many names they each have. Ask them to tell how they came by their names. Develop the concept of given (baptismal, Christian) name, and their last or family name (surname). Have them see the significance of each, and ask them to consider why it is our custom for each of us to have both a given and a family name.

*Setting a
purpose
for reading*

Ask the pupils to open their readers to page 63 and read the title of the selection. The title itself will supply the motivating question. If the pupils want to add questions about the illustrations, add these to the purposes for reading.

Reading and Checking

*For less able
readers*

If the group happens to be composed of less able readers, the italic type may prove a stumbling block. If you feel this may be the case, read the selection to the group as the pupils follow along in their readers.

*For more able
readers*

If the group comprises able and advanced readers, let the pupils read the selection silently to themselves. Be ready to give help with some of the more unusual or difficult words.

*Reacting to the
selection*

Allow time after the reading for spontaneous reaction to the selection. Those pupils whose names are dealt with in the selection will probably want to point this out to the teacher and the group. Others will want to speculate on the probable origins of their own names.

Delving Into The Selection

Thinking about What Was Read

*Recalling
details*

1. "Why did people in Britain a thousand years ago have only one name? Where did these names come from? How did people later add family names? What purpose did they serve? How were many of the family names formed?"

Inference

2. "Why do you suppose there were few people who could read and write in medieval times?" (The pupils may deduce that education was not compulsory and was not considered important. Some may suggest that the population wasn't large and the people were widely scattered, making it difficult to bring children together in a school.)

"Why would the friars learn how to read?" (So that they could read the Bible.)

Language enrichment

3. "The story mentions a lot of occupations including the word *smith*. Who will look up in the dictionary the word *smith* for us?" Let a volunteer find the word *smith* and read the definition aloud: "a man who makes or shapes things out of metal." Then ask: "What, then, would a tinsmith be? an arrowsmith? a silversmith? a goldsmith? Does anyone know what a blacksmith is?" (A man who makes things out of iron.) "Why would he be called a blacksmith?" (The name came from the color of the metal.)

Discussing the contribution made by the illustrations

4. Call attention to the illustrations. Let the pupils discuss the costumes, and help them to pick out the farmers and ordinary people, a knight, the friars, and any other details that interest them. Then consider the pictures individually, as follows:

Page 62. "What does this picture show?" (A country road with only a little traffic.) "What details tell us that this is a scene from a long time ago?" (The clothing; the carts; the solid wooden wheels; the oxen drawing the larger cart; the knight on horseback) "What part of the picture shows someone doing something that is sometimes done today?" (In the upper left-hand corner, mischievous boys are about to rob a bird's nest.)

Page 63. "What do the scenes on this page show?" (The friars teaching people to act out Bible stories. If the members of the group are predominantly Christian, some pupils may interpret the scene on the left as portraying the beheading of John the Baptist, and may identify the man on the far right with the halo as a player acting the part of a saint.)

Page 64. "What does the picture on the left show?" (A crowded street in a town or city, showing that the population was now greater.) "What does the other scene show?" (The inside of a house; the baby may be the original John's son.)

Page 65. "What occupations are shown on this page?" (Arrowsmith, blacksmith, baker, shepherd, cattle and horse herders, breeders, or dealers.)

Page 66. "What does this picture show?" (The bridge, the brook or stream, the fields that gave people their surnames; the people with physical features that gave rise to nicknames.)

Page 67. "What is happening here?" (Some actors are doing a play.)

Sum up by having the pupils discuss how the pictures aid us in understanding the text and extend the information given in the selection.

Rereading for Specific Purposes

Since a good deal of rereading of the selection will be involved in the exercise on page 74 on taking notes and making an outline, a specific rereading exercise is not necessary.

Exploring Farther Afield

Popular first names

A Popularity Poll. Have the pupils turn to page 67 of the reader and read the suggested activity. Then let them follow the directions given to find out which names are the most popular in their class or group.

Discovering foreign forms of names

Names in Other Languages. "The selection in the reader tells us what the name John is in the languages of France, Spain, and Holland. Find these names on page 64. What are they?" (Jean (France), Juan (Spain), Jan (Holland)) "Does anyone know what the name John is in any other language?" (Ian or Iain (Scotland), Giovanni (Italy), Johann, Johannes, Hans (Germany), Ivan (Russia))

Many large dictionaries give lists of common names, their foreign equivalents, and their meanings. If such a dictionary is available, let the pupils look up the foreign equivalents of Mary. Then, if time permits, let each child in the group look up his or her name to find its meaning. Call attention to the fact that the names are listed in alphabetic order for convenience in locating them.

Having fun with nicknames

Making Up Surnames. Have the pupils reread the part on page 66 that tells how nicknames became surnames. Then let the pupils have fun making up surnames for each other, based on some feature or habit.

A Name Chart. List on the chalkboard the surnames of all the pupils. Let the group consider each name in turn and discuss its probable origin. If there are pupils whose forebears came from countries other than the British Isles, have them ask their parents or grandparents what their names would be in English (if they can be translated), and then speculate on their origins. When as many names as possible have been identified as to origin, have the pupils make up a name chart with the headings *Son of, Occupation, Places, Nicknames, Actors' Roles, Unknown*, and list the names under the appropriate headings. For example:

Son of	Occupations	Places	Nicknames	Actors' Roles	Unknown
Johnson	Smith	Brook	Short	Bishop	
Jones	Farmer	Fields	Long	King	
Macadam	Baker				

For Added Interest and Enjoyment

Books

AZIMOV, ISAAC: *Words from History*. Houghton Mifflin Company.

BETHERS, RAY: *How Did We Get Our Names?* Macmillan and Company Limited, London.
(The book from which the reader selection was taken)

KING, FRED M. and EPPERLEY, HERBERT: *How People Lived in the Middle Ages*. Benefic Press.

WILLIAMS, JAY: *Life in the Middle Ages*. Random House, Inc.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Taking notes
and making
an outline;
main and
supporting
ideas*

Note-taking and Outlining. Recall the simple outline made in connection with the story "The Trouble with Francis." Explain that taking notes and making an outline is even more important when searching for information for interest or for writing a report.

"When you are reading to find information, you can't just rely on your memory, especially if you are looking for the information in more than one book. Every time you want to recall something about a subject, or when you start to write your report, you don't want to keep reading and rereading the reference books to make sure you haven't forgotten something. To avoid this, therefore, it is wise to make notes as you read, and organize your notes in outline form, so that you will have all the important facts in a short and easy-to-consult form.

"Let's pretend that we are going to give a report on the origin of names, and are reading the selection in the reader to find the information it contains.

"First of all, we must find the main ideas or parts of the selection. Skim through the selection to find these." The pupils should come up with the ideas that at first people had one name only and then added family names. Help them to formulate headings, such as *One Name Only* and *Family Names*. Write the headings on the chalkboard, leaving space beneath each one.

"Now that we have our main ideas or divisions, we can fill in the most important ideas that go with each heading. Read pages 62 and 63 to decide on the most important ideas to go under the heading *One Name Only*." Help the pupils to see that the main ideas of this section are why people needed one name only and where the names came from. Add these to the chalkboard outline, leaving space under each one for details.

"Now, what important details should we put under these sub-headings?" Write the details into the chart as they are given. If someone suggests a minor detail, such as "The story of John the Baptist was the most popular play," help him to see that this is something the author has added to make the article interesting, but that it is not really an important detail telling how names originated.

Proceed in the same manner with the ideas and details to go under the heading *Family Names*. The finished outline should be somewhat as follows:

- I. One Name Only
 - A. Why one name was enough
 - 1. Very few people
 - 2. People lived far apart
 - B. Where the names came from
 - 1. Bible stories which friars taught people to act out
- II. Family Names
 - A. Why family names were needed
 - 1. More people
 - 2. Too many with the same name was confusing
 - 3. Needed another name to distinguish between people with the same name
 - B. Where the names came from
 - 1. Added "son" to father's name
 - 2. Occupations
 - 3. Places where people lived
 - 4. Nicknames
 - 5. Characters in plays

"Now that you have the ideas organized in outline form, it is very easy to add information from other books. If you find a new detail, you simply add it to your outline under the correct heading. If another book has a whole new section, such as how we came to have second names, you just add this heading to your outline and put the main ideas and details under it.

Word-Analysis Skills

Syllabication and Accent

Reviewing short and long vowels in syllables. Page 272.

Recalling Rule 7, regarding the syllabic division of words in which a single consonant comes between two vowels. Page 272.

Individual practice exercise. Page 272.

Language Development

Introducing the term *antonym*. Page 272.

Spelling

Spelling words governed by the short-vowel part of Rule 7. Pages 272-273.

Spelling words governed by the long-vowel part of Rule 7. Page 273.

Special spelling words. Page 273.

Reviewing the formation of plurals. Page 273-274.

Building a spelling group. Page 274.

**Pages
68-75**

The Baker's Daughter

When the Baker's Daughter was invited to a birthday party, she very grandly promised to bring the birthday cake. Naturally it would be the finest cake a baker's daughter could provide. But being a very proud and superior kind of child, she did not consult with her father, the baker. The result was that the Baker's Daughter found that she did not have much to feel proud about.

"The Baker's Daughter" is a story with a difference, for while it provides children with an example of character study, the fact is that in this particular selection there is actually no character development. The Baker's Daughter is just as nasty at the end of the tale as she was at its outset—much to the delight of many of the readers. Its unusual ending pleases the children and satisfies their need for realism.

Vocabulary

Phonetic Words: *invited, jingly, envy, crinkly, seldom, humble, romantic, altogether, affair, pasteboard.*

More Difficult Words: *flounces, bracelets, superior, strolls, crullers, currants, whom, sundae, condescended, bronze, finery, indifferent, somersault, snifflier, doves, probably.*

Objectives

Comprehension

- Characterization
- Drawing inferences
- Noting emotions
- Interpreting through oral reading and pantomime
- Understanding the theme; noting analogies

Creative Thinking

- Evaluating
- Suggesting alternate endings
- Writing conversations
- Writing about a variation of an event

Developing Concepts

- Too much pride can lead to disaster
- It is not whom you associate with but what you are that is important

Language Development

- Noting descriptive words

Literature

- Understanding the author's purpose
- Noting technique in building suspense
- Noting descriptive words

Relating Reading to Life

- Equating story characters with people
- Equating story situations to real ones

Starting Points

Getting Ready to Read

Discussing the lead questions

With the group work through the preliminary suggestions on page 68 of the reader. Read the first item and let the pupils discuss the kind of cake the Baker's Daughter might take to the party. Then allow time for them to express their ideas in pictures and captions. When the pictures are completed, pass them around so that the members of the group can admire each other's efforts.

Read the next item and elicit that the meaning of *proud* can be found in the dictionary. Have a volunteer find the definition of *proud* in the dictionary and read it to the group. Then let the pupils consider whether or not it is good to be proud. Elicit synonyms for *proud*. If the pupils cannot think of words meaning *proud*, suggest *haughty*, *vain* to give them some idea of what is required. Since most of the synonyms for *proud* are beyond the vocabulary of children of this age, their suggestions will probably be slang expressions, such as *stuck up* and *snooty*. Accept any that have the correct meaning. They will show that the pupil understands the concept of the word.

Concept

Let the pupils discuss the meaning of "Pride goes before a fall" and share their experiences of coming to grief because of pride.

Setting purposes for reading

Direct the pupils to read the last suggestion on page 68. Ask if there are any other questions they would like to have answered in the story. They may want to know:

What kind of cake did she take to the party?
Was her cake anything like those we drew?
Was there something wrong with her cake?

Suggest that they read the story to find out how the Baker's Daughter was proud and what happened to her, as well as to discover the answers to their questions.

Reading and Checking

Have the pupils read the story through silently. Then encourage them to tell what "fall" the Baker's Daughter experienced and why they think it happened. Let them discuss the appearance of the cake the Baker's Daughter took to the party and compare it with the pictures they drew.

*Literal
comprehension*

Delving Into The Story

Thinking about What Was Read

*Evaluation;
alternate
endings*

*Characterization;
relating reading
to life*

1. "Did you like this story? Why or why not? What did you think of the ending? Did you like it? Why or why not? How else might the story have ended? Which ending do you prefer? Why?"

2. "How would you describe the Baker's Daughter at the beginning of the story?" (Proud, stuck-up, unpleasant, rude) "Did she change in any way by the end of the story?" (No) "Were you surprised that she didn't change? Why or why not?"

"The Baker's Daughter might have learned a lesson and been less proud and more kindly after her experience. Which do you think is more likely to happen in real life—to change or to remain the same?" Lead the pupils to see that people who are proud as the Baker's Daughter are usually too proud to admit that they have been at fault and remain as they were after a downfall. Point out, however, that some people *do* learn by experience, although it may take a number of disasters to make them realize their faults.

*Inferences;
relating reading
to life*

Direct the pupils to turn to page 69 in their readers. Call upon a pupil to read the paragraph at the bottom of the page and continuing on page 70, starting with "I seldom dare to speak . . ." and ending with ". . . eating pineapple sundae."

"Why did the little girls feel proud to be seen with a princess, a movie star, or the Baker's Daughter?" Elicit that some people seem to feel that it makes them superior to associate with people who are famous or prominent in society. "Do you agree that this is so?" If the opinions and the general discussion make it possible to do so without moralizing, point out that it is *what* a person is like, not *whom* he or she associates with, that is really important.

Concept

"Why did the little girls link the Baker's Daughter with princesses and movie stars?" (They took her at face value. She thought herself very superior and special, and so they assumed that she must be.) "Do you think the little girls really liked the Baker's Daughter for herself, or did they just like to be seen with her? Why do you think as you do?"

*Inferences;
characterization*

4. "Who do you think is telling the story? Why do you think so?" (Some may think it is a little boy, because he thinks she is beautiful and wanted to send her a valentine secretly. Others may think it a little girl who would like to be friends with the very superior Baker's Daughter but doesn't feel she is attractive enough to warrant the friendship.)

"How would you describe the character of the speaker?" (He or she hasn't much self-confidence; is probably shy; is not critical enough to see through the Baker's Daughter.)

"Did the episode with the cake change the feelings of the speaker at all?" (Yes. At first the speaker said, 'I seldom dare to speak to the Baker's Daughter. I am much too humble.' But after the episode with the cake, he or she not only dared to speak to the Baker's Daughter, but actually teased her about the cake. This would indicate that the speaker had lost much of the admiration previously felt for her.)

*Understanding
the author's
purpose*

5. Read, or have the pupils read, the first item on page 75 following the story, and encourage the pupils to discuss the questions. Some may suggest that the author couldn't think of a name grand enough for the Baker's Daughter. Some may feel that not naming her added to the aura of superiority. A few may see that the author regarded the Baker's Daughter as a type, rather than as a specific person.

Noting
emotions

6. "How did the children at the party feel about the episode with the cake? How do you know?" (They thought it was funny; they giggled and whispered.)

"How did Carmelita feel? How do you know?" (She felt upset and angry that her party was spoiled and never forgave the Baker's Daughter for spoiling it.)

"How did the Baker's Daughter feel? How do you know?" (She felt embarrassed and upset.) "Did she feel sorry for what she had done? Why do you think as you do?" (No, if she had felt sorry she would have realized her fault and learned a lesson from it.) "Did she forget the episode, or did it continue to bother her? How do you know?" (She didn't forget. If she had, when she was teased about it she would have laughed or stuck her nose up in the air. Because it continued to bother her, she stuck out her tongue, not a very superior way to act.)

Rereading for Specific Purposes

Realizing
the effect of
intonation
on meaning

The style in which this selection is written lends itself well to a discussion of the importance of intonation in oral reading.

Discuss the fact that while many kinds of signs and signals must be *watched* for, other signs and signals must be *listened* for. Tell the pupils that one kind of signal to listen for is the sound of a person's voice, because the meaning of a sentence can be discovered by listening to the way the sentence is spoken.

Ask the pupils to listen as you read this sentence, lowering your voice at the end: *Baby can walk.*

Have the children note that your voice was lower at the end of the sentence. Read the sentence again and have the group repeat it. Discuss the meaning of the sentence as a simple statement of something Baby does.

Now have the pupils listen as you read the sentence again. This time raise your voice at the end in a questioning way. Ask what your voice did this time, then repeat the sentence in this manner and have the group say it. Discuss the meaning of the sentence as a question about whether or not Baby can walk in comparison to whatever else Baby can do.

Now read the sentence a third time, emphasizing *can*. Ask what the pupils noticed this time about your voice. Call attention to the fact that your voice showed a strong feeling and that you put stress on the word *can*. Call on pupils to explain the meaning of the sentence as a positive statement telling what Baby can do.

Let the pupils practice using intonation patterns, using the sentences below. Write the sentences on the board and ask a pupil to read each sentence a different way. Ask another pupil to underline the word that was emphasized each time. Punctuation may be added.

Carmelita ate it
Carmelita ate it
Carmelita ate it

You were home
You were home
You were home

Reading
conversations

Let volunteers take turns reading the first sentence of the story, "O but the Baker's Daughter is beautiful!" stressing certain words and raising and lowering their voices to bring out its meaning. Then let various children read paragraphs of the story aloud, paying special attention to intonation.

Have the pupils turn to page 75 and read the third suggested activity following the story. Provide time for the pupils to read the conversation silently, thinking about how the characters would speak. Then call upon pairs of children to act out the conversation. (The conversation begins at the bottom of page 71 and ends on page 72 with "... tossing her head.")

Pantomiming

Let various pupils show how the Baker's Daughter would walk down the street, as suggested in the last activity on page 75. Some pupils might like to mime the Baker coming out of his shop to cool off, the Baker's Daughter stealing the cake, Carmelita trying to cut the cake.

Exploring Farther Afield

Writing a
conversation

Writing about a
variation of a
story event

Writing an
alternate
ending

Creative Writing. 1. "Suppose one little girl at the party felt sorry for the Baker's Daughter. Write a conversation in which she tries to persuade the Baker's Daughter to be less proud and be kinder to others."

2. "Suppose something else was wrong with the cake—it was stale, or it had too much salt in it, for example. Describe the scene at the party as the cake is cut and passed around, and the children bite into it."

3. "Suppose the Baker's Daughter learned her lesson and mended her ways. Write a paragraph telling what she did and said when someone teased her about the cake."

NOTE. The pupils are to choose *one* of the topics suggested above. No one should do all three unless he wants to.

For Added Interest and Enjoyment

Books

DAHLSTEDT, MARDEN: *The Terrible Wave*. Coward, McCann & Geoghegan, Inc.

FREEMAN, DON: *Dandelion*. The Viking Press.

HICKS, CLIFFORD B.: *Peter Potts*. E. P. Dutton & Co., Inc.

JOSLIN, SESYLE: *What Do You Do Dear?* William R. Scott, Inc.

JOSLIN, SESYLE: *What Do You Say Dear?* William R. Scott, Inc.

SCHROEDER, BINETTE, translated by Esther Stonkas: *Florian and Tractor Max*. G. P. Putnam's Sons.

Poems

Read the following poem to the pupils. Ask how Genevieve Jean resembles the Baker's Daughter. Some pupils may enjoy writing a similar poem about the Baker's Daughter, describing how she walks down the street or how she behaved at the party.

Genevieve Jean

This little girl
Is called Genevieve Jean.

She sits in her chair
Like the child of a Queen.

Not a word or a wiggle
Or any such thing.

She is lofty and calm
As the child of a King.

Barbara Young

Skills for Reading and Research

Understanding
the theme;
noting
analogies

Relating Old Sayings to the Story. Direct the pupils to read each old saying and write the answers to the questions. When the exercise is finished, discuss the answers and have the pupils defend their responses by citing from the story. With less able groups it might be better to do this exercise with them orally. ((Suggested answers are given for the teacher's convenience. However, responses may vary. Accept any that the pupils can defend.))

1. You can't judge a book by its cover.

a. Do you agree with this saying? (Yes)

b. Do you think the author agrees? (Yes)

c. Does this saying apply to the story? (Yes. *It relates to the cake, which looked like a good one on the outside but was hollow within.*)

2. All that glitters is not gold.
 - a. Do you agree? *(Yes)*
 - b. Do you think the author agrees? *(Yes)*
 - c. Does this saying apply to the story? *(Yes. It relates to the cake. It looked like a real cake, but it wasn't a cake.)*
3. Beauty is only skin deep.
 - a. Do you agree? *(Yes)*
 - b. Do you think the author agrees? *(Yes)*
 - c. Does this saying apply to the story? *(Yes. It relates to the Baker's Daughter. She was beautiful to look at, but she wasn't a beautiful person inside.)*
4. The higher you fly, the farther you fall.
 - a. Do you agree? *(Yes)*
 - b. Do you think the author agrees? *(Yes)*
 - c. Does this saying apply to the story? *(Yes. It relates to the Baker's Daughter. If she hadn't been so proud, the incident with the cake wouldn't have had such impact; people would have been sorry for her and wouldn't have laughed at her and teased her so much.)*
5. Like father, like daughter.
 - a. Do you agree? *(Not always)*
 - b. Do you think the author agrees? *(No)*
 - c. Does this saying apply to the story? *(No. The Baker was untidy; he was always very busy; he seemed to be kindly—he agreed to make a beautiful cake for the party. The Baker's Daughter was always beautifully dressed; she spent her time strolling; she was not a nice person.)*

Noting author's
technique in
building
suspense

Finding Clues in the Story. "When did you first suspect that there might be something wrong with the cake?" (Probably when the Baker refused to sell it.)

"How does the author build up suspense, that is, how does she make you feel that something is going to happen, and keep making that feeling stronger and stronger until it does happen? Let's skim through the story to find all the clues." The pupils should note the following. If they miss anything, draw it to their attention.

1. We are constantly told how proud the Baker's Daughter is, until we suspect something is going to happen because of her pride.
2. We are led to suspect that something is wrong with the cake when the Baker won't sell it.
3. These clues are brought together by having the Baker's Daughter take the cake in the window to the party.
4. The cake seems light. But a cake that size wouldn't feel light to lift. A light cake is one that is light and fluffy to bite into and is not soggy or solid.
5. The Baker's Daughter is superior and rude to Carmelita's mother.
6. There is silence as everyone stares at the cake.
7. Carmelita sticks the knife into the icing.
8. The silence increases—you could have heard a pin drop.
9. The knife won't go into the cake when Carmelita pushes.
10. Carmelita and her mother try to cut the cake.
11. The silence is greater still—you could have heard two pins drop.
12. There is a sudden "plop" as the knife goes in.
13. The cake turns upside down.
14. The cake is hollow!

Word-Analysis Skills

Syllabication and Accent

Noting *le* as a syllabic unit. Page 274.

Reviewing Rule 8, governing the division into syllables of words ending in a consonant and *le*. Page 274.

Language Development

Noting descriptive words. Page 274.

Spelling

Applying Syllabication Rule 8 to spelling. Page 275.

Special spelling words. Page 275.

Reviewing verbs with irregular past-tense forms. Pages 275-276.

Building a spelling group. Page 276.

**Pages
76-89**

Hundreds and Hundreds of Strawberries

The final story in the unit "Who Am I?" is about a boy who becomes too busy to concern himself with the question "Who am I?" but, when his spate of busy-ness is over, finds at least part of the answer.

"Hundreds and Hundreds of Strawberries" tells how Tim, unasked, unaided, and almost without thinking, sets about performing the daily chores of an elderly farmer who has fallen ill suddenly and is unable to care for his animals and crops. When the old man is back on his feet again, Tim sadly feels that his task is done and he is no longer needed.

Behind the gentle charm of the story lies the moral that the best rewards in life are those which cannot be bought. Looking back afterwards, Tim savors the joy of being needed, of being useful, of bringing happiness to others. To him it is like having hundreds and hundreds of beautiful strawberries, his favorite fruit, and when doing for others is happiness, one has no pressing need for material things symbolized by strawberries.

Vocabulary

Enrichment Words: *springhouse, mulched.*

Phonetic Words: *statement, lopsided, nevertheless, surrounded, customers, improvement, sped, bulged, stern, factory, flushed, possum, curved, neglected, scuttled, wheelbarrow, rafters, bales, topknot, inquired, dangled, tingle, lavender, windfalls, total, column, galore, select, topics.*

More Difficult Words: *piano, sauce, oval, pheasant, spout, scour, bowls, poured, eaves-dropping, emergency, kernels, studding, burlap, intruder, foraging, cemented, scent, feverish, separate, patient, yawned, office, aches, private.*

Objectives

Comprehension

Making inferences

Understanding symbolism

Inferring character

Understanding analogy between theme and old sayings

Understanding causal relationships

Creative Thinking

Expressing opinions

Illustrating contrasting scenes

Writing verse for song

Writing a poem

Developing Concepts

Realizing that the best rewards in life are those which cannot be bought

- Language Development
 - Introducing the term *synonym*
- Locating and Organizing Information
 - Skimming for specific information
 - Making an idea line
 - Taking notes and making an outline
 - Reading for details
 - Arranging events in sequence

Starting Points

Discussing the lead questions; expressing opinions
Setting a purpose for reading

Getting Ready to Read

Ask the pupils to turn to page 76 in their readers and read the suggested activities in the left-hand column. Work through the activities, encouraging the pupils to express their ideas and opinions and give their reasons for thinking as they do.

Read the last paragraph to the pupils, pausing after the chores mentioned to ask, "Do these things sound like work?" The children will probably agree that they do. Then read the last sentence, which will provide motivation and lead into the story.

Drawing inferences; expressing opinions

Reading and Checking

Let the pupils read through the story silently. When they have finished, promote a discussion of the lead question, "Did Tim find his tasks work or play?" The pupils will probably decide that while he didn't find the chores exactly play—he was thirsty, tired, and he ached—he enjoyed what he was doing so much that it didn't seem like work either.

"Why did he enjoy those tasks?" Responses will vary. Lead the pupils to see that doing the chores made Tim feel useful and needed, that he was doing his part to help the old man get better.

"Tim did the chores of his own accord. Do you think he would have enjoyed doing them so much if he had been told to do them? Why, or why not?" Elicit that while Tim would probably have enjoyed doing the chores to help out, the fact that it was his own idea would probably give him a good feeling and add to the enjoyment.

Delving Into The Story

Skimming for specific information; expressing opinions

Thinking about What Was Read

1. Have the pupils read the first item suggested on page 89 following the story. Ask them to skim through the story to find all the tasks Tim performed for the old man. Remind them that in skimming you run your eyes quickly over the text until you find what you are looking for, then you slow down and read more carefully so that you can understand and take in the information. As the pupils find the various tasks Tim did, write them on the board. Then have the pupils consider each one in turn, as suggested in the reader.

2. Ask the pupils to read the second item on page 89. Give them a little time to organize their thoughts, then ask each question in turn and let the pupils discuss it.

3. "Why didn't Tim and his mother take all the strawberries the old man offered them?" The following points should be brought out in the discussion:

a. They had helped the old man out of the kindness of their hearts and didn't expect or want payment of any kind.

b. They were too kind and considerate to take the old man's strawberries—the berries were one of his best-paying crops, so much so that he wouldn't eat them himself.

"Why did they select one box with a cricket in it?"

a. When they first stopped at the old farmer's stall, they bought a box of strawberries with a cricket in it and it seemed fitting to end the episode with the same thing.

b. This gesture made the box of strawberries they took seem very special, and so the farmer would not be hurt that they did not accept his generous offer, nor would he be left feeling overly indebted to them.

Reading and thinking
Drawing inferences

*Understanding
symbolism*

"Why did Tim tell the old man that he had already given them hundreds and hundreds of strawberries?" This may be a difficult concept for the children to grasp. Help them by clarifying the idea of symbolism, somewhat as follows: "Why do we show respect for Canada's flag by saluting it?" (It stands for our country.) "Yes, it stands for our country. When we use one thing to stand for another, we call it a symbol." Write *symbol* on the board. "The flag is a symbol of our country."

"Now, to return to our story. Did Tim like strawberries very much?" (Yes) "How did strawberries make Tim feel? How does anything we like make us feel?" (Happy) "Tim enjoyed doing the chores to help the farmer. How did doing them make him feel?" (Happy) "Now do you see? Just as we use the flag as a symbol of our country, so Tim used strawberries as a symbol for happiness."

Ask again the question in the reader and elicit that Tim told the old man that he had already given them hundreds and hundreds of strawberries because he wanted the farmer to realize that he didn't owe them anything for what they had done for him; that helping him had given them as much pleasure as they would get from hundreds and hundreds of strawberries.

*Inferring
character*

3. "How would you describe the old farmer? What in the story makes you think so?"
 - a. He was honest and trusting and liked people—he was going to let people serve themselves, trusting them to pay; he said the people who came along the road were good; he must have been honest himself to trust others.
 - b. He was kind to animals—when he was ill, he worried about feeding them.
 - c. He was generous and grateful—he offered Tim and Laurie all the strawberries on his stand, and strawberries were his best-paying crop.

"How would you describe Laurie?"

- a. She was a good and understanding mother—she let Tim choose the strawberries they would buy; she helped Tim with the chores when she had time.
- b. She was kind and willing to help—she called the doctor when she found the old man, and she nursed him until he was well.
- c. She was honest—she paid for the strawberries she and Tim ate for their lunch while they were helping the old man.
- d. She was kind hearted—she looked after the old man and wouldn't accept all the strawberries in payment.
- e. She was thoughtful—she accepted one box of berries and chose one with a cricket in it to make it seem special, so that she wouldn't hurt the farmer's feelings by refusing his generous offer.

"How would you describe Tim?"

- a. He was cheerful and happy—there is no mention of his feeling cross even when he was tired.
- b. He was sympathetic—he recalled his own fever and felt sorry for the old man.
- c. He was kind to animals—he got water for the dog and kittens; he fed the animals.
- d. He was persistent—he kept at the pump until he got water; he went ahead and got the eggs even though he was frightened by the rooster; he counted and recorded the money even though he was tired.
- e. He was kindhearted and willing to help—he offered to do the chores to ease the old man's anxiety, and he enjoyed the feeling of being useful; he wanted to come back the next day.
- f. He was resourceful—he looked around until he found everything he needed for his tasks.
- g. He was curious—he peeked into the house; he looked at everything in the springhouse.
- h. He was careful—he took care not to break the eggs; he remembered to close the springhouse door.
- i. He was thoughtful—he picked out special strawberries to ease the old man's thirst; he tried to make the old man feel that he was not indebted to his mother and himself.

- j. He was energetic—he didn't stop to rest, but kept going, doing the chores and looking after customers.
- k. He was honest—he looked after the money taken in at the stall.

*Understanding
analogy between
title and an
old saying;
theme*

4. Have the pupils turn to page 89 and read the third item in the suggested activities following the story. Encourage them to consider each saying and decide whether it does or does not tell the meaning of the title. Have them support their opinions with valid reasons.

Rereading for Specific Purposes

*Reading with
expression*

Recall the effects of intonation on meaning. Have the pupils reread the story silently and choose parts they would like to read aloud. Remind them to decide which words should be emphasized, and where the voice should go up or down to bring out the meaning. Then let the pupils take turns reading aloud to present their interpretation of their chosen excerpts.

Exploring Farther Afield

*Taking notes;
making an
outline;
giving oral
reports*

An Excursion or Research. Direct the pupils to read the last suggested activity on page 89. If feasible, plan a visit to a nearby farm. This will involve getting permission from the farmer, the principal, and the parents. Involve the pupils in the initial planning and letter writing. Discuss also acceptable behavior during the visit. Remind the pupils to take along notebooks and pencils, so that they can make notes about what they observe and the information they are given. On their return from the excursion, have the pupils write thank-you notes. Provide time for reading over notes and organizing them in outline form, then let the pupils give oral reports on what they learned, using their outlines as guides.

If a visit to a farm is not possible, let each pupil choose one of the suggested topics and do research on it. Give help, if necessary, in locating appropriate reference books. An encyclopedia will probably give sufficient information. If more than one encyclopedia is available, encourage the pupils to consult two, to see if one contains information omitted from the other, and to give practice in collating the notes on two sources into one outline. Then have them report orally on their findings, using their outlines as guides.

*Reading
for details;
illustrating
contrasting
scenes*

Illustrating. Have the pupils read carefully the description of the farm as Tim and Laurie first saw it, on pages 76-77 and note the details given. Then ask them to read the description of the farm when Tim and Laurie returned three days later. Suggest that they draw contrasting pictures of the scene. To help them, have them first draw up an idea line to point up those details which are alike and those which are different.

Before the Old Man Took Ill	After the Old Man Took Ill
A lopsided old box Boxes of strawberries on the box A blackboard sign Apple orchard with apples on the ground Lane, garden with beans A small house surrounded by flowers Three well fed kittens asleep on side porch A bouncing barking dog Happy chickens in henhouse Smiling old man coming down lane	A lopsided old box No strawberries on the box Three old flowerpots covered with saucers, with signs Strawberries, Apples, Beans Probably sign still there Apple orchard with apples on the ground Lane, garden with beans A small house surrounded by flowers Hungry kittens awake and mewing A limping whining dog Fussing chickens in henhouse No one in sight

When the pictures are drawn, display them for all to admire.

Enjoying a
record; noting
symbolism;
writing a poem

Writing a poem

Planning an
entertainment

Music; Symbolism; Creative Writing. If possible, obtain a recording of the song "Happiness Is" from *You're a Good Man, Charlie Brown* and play it for the pupils. Have them note all the things that represent happiness in the song. Suggest that the pupils write another verse for the song, perhaps including reference to strawberries.

Creative Writing. Some pupils might enjoy writing poems describing how strawberries make them feel. Let the "poets" read their verses to the group.

A Strawberry Festival. Let the pupils plan a strawberry festival at school, to which they might invite parents or friends. If it is not the strawberry season, frozen strawberries might be served. Have the pupils suggest what else might be served with the berries, and who will be responsible for bringing refreshments, dishes, spoons, paper napkins, etc. Some entertainment might be provided too—the pupils might read "Hundreds and Hundreds of Strawberries"; they might sing "Happiness Is"; they might read their poems; they might display their charts and pictures. Invitations will need to be sent. Remind the pupils that these should include the date, place, and time.

For Added Interest and Enjoyment

Books

BEATTY, PATRICIA: *O the Red Rose Tree*. William Morrow and Company, Inc.

CLYMER, ELEANOR: *Me and the Egg Man*. E. P. Dutton & Co., Inc.

FISHER, DOROTHY FRANCES: *Understood Betsy*. Holt, Rinehart and Winston, Inc.

MASON, MIRIAM E.: *Stevie and His Seven Orphans*. Houghton Mifflin Company.

POPE, BILLY N.: *Your World: Let's Visit a Farm*. Taylor Publishing.

SHARFMAN, AMALIE: *Papa's Secret Chocolate Dessert*. Lothrop, Lee and Shepard Company, Inc.

STARKE, ANN CORNWELL: *Grandpa's Shadow*. Dorrance.

UNNERSTAD, EDITH: *Mickie*. Four Winds Press.

Poems

"The Happy Farmer," an old English rhyme; "Millions of Strawberries," by Genevieve Taggard; "August," by Michael Lewis; in *The Golden Treasury of Poetry*, selected by LOUIS UNTERMEYER. Golden Press.

"A Kitten," by Eleanor Farjeon; "Millions of Strawberries," by Genevieve Taggard; in *Time for Poetry*, compiled by MAY HILL ARBUTHNOT. W. J. Gage and Company Limited.

"Ripe Apples," by Kathryn Jackson; "Country Pathway," by R. A. Stevens; in *V Is for Verses*, compiled by ODILLE OUSLEY. Ginn and Company.

Filmstrip

A Visit to a Farm. National Film Board. 35 fr, color.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Noting causal
relationships;
arranging events
in sequence

Cause and Effect; Sequence. "If Tim had been told all at once to do all the tasks he did, he would have been discouraged before he started. But from the moment he decided to do one job, things kept happening to lead him into doing one more task, then another, and still another, until he was doing everything that urgently needed doing. See if you can match causes and effects and arrange them in the order in which they happened in the story."

Distribute copies of the following exercise to the pupils. (Answers are indicated for the teacher's convenience.)

Read each cause and find its effect. Write the letter of the effect on the line after its cause. When all causes and effects are matched up, number them in the order in which they happened in the story. When you have finished, the exercise will show how and why Tim gradually took on one task after another.

Causes

- (6) Because many customers came to the stall, Tim ... (c)
- (3) Because the sick old man was worried, Tim ... (f)
- (1) Because he had nothing to do while his mother waited for the doctor to come, Tim ... (b)
- (7) Because business was so good at the stall all day, Tim ... (g)
- (2) Because the dog and the kittens were thirsty, Tim ... (d)
- (5) Because a customer didn't want windfall apples, Tim ... (a)
- (4) Because a customer came to the stall wanting strawberries, Tim ... (e)

Effects

- a. began to pick apples from the trees.
- b. decided to pick his own berries.
- c. was kept busy picking strawberries, picking apples, getting eggs from the springhouse, picking beans.
- d. pumped water and cleaned and filled their water dishes.
- e. began to look after the stall.
- f. offered to pick strawberries, get eggs, and feed the hens, the dog, and the kittens.
- g. had to spend time at the end of the day counting and recording the money taken in.

Word-Analysis Skills

Syllabication and Accent

Syllabication words with adjacent vowels. Page 276.

Recalling Rule 9, governing the syllabic division of words with adjacent vowels. Page 276.

Using the Dictionary

Introducing the schwa symbol. Pages 276-277

Language Development

Introducing the term *synonym*. Page 277.

Spelling

Applying Syllabication Rule 9 to spelling. Page 277.

Noting vowels in unstressed syllables. Page 277.

Special spelling words. Page 278.

Reviewing changing *f* to *v* before adding *es*. Page 278.

Building a spelling group. Page 279.

Unit Review

*Discussing
answers to the
unit question,
"Who am I?"*

Recalling Unit Concepts. With most groups, this review is best done orally. Advanced groups may be able to do it independently as a written exercise. (Answers are indicated for the teacher's convenience. Accept responses in any form that conveys approximately the same idea.)

"What did each main character in the stories in this unit learn about himself? What can we learn to help us understand ourselves?"

The simpleton—(may have learned that external things are not reliable guides to identity; also may have learned that he was gullible.)

We learn—(that we can't find out about ourselves by adding external things.)

Francis—(learned that some things can't be self-bestowed, that he had to earn them.)

We learn—(the same)

The Baker's Daughter—(didn't learn anything)

We learn—(that excessive pride and vanity may lead to trouble and don't make us likeable)

Tim—(learned that for him true happiness lay in doing for others; that for him work didn't seem like work when done voluntarily to help others.)

We learn—(the same)

Problem-solving

Creative Thinking. To test the pupils' ability in creative problem-solving, present these questions. When the pupils have finished writing their answers, have each one shared and discussed.

Pretend that you are writing the stories in this unit. Write what you think might happen in each case below. Write your ideas as if you were writing the stories.

What might have happened—

If the simpleton had refused to go to the wag's house for the night? How would the wag have managed to play his trick on the simpleton?

If Francis had not stepped in the bucket? How else might he have got a nickname?

If people hadn't thought of the idea of having family names?

If the Baker's Daughter had taken the orange cake her father made to the party instead of the cake in the window?

If Tim and his mother hadn't stopped to buy strawberries? How else might Tim have learned that he enjoyed helping others?

Recalling sequential order

Sequence. To check the pupils' recognition of sequential order, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each sentence carefully. Then number the sentences 1, 2, 3, 4, in the order in which they happened in each story.

Who Am I?

- (2) The wag invited the simpleton to his house for the night.
- (4) When the simpleton saw the pumpkin on the wag's leg, he was puzzled as to who he himself was.
- (1) The simpleton tied a pumpkin to his leg so that he would know himself in the city crowds.
- (3) While the simpleton slept, the wag removed the pumpkin and tied it to his own leg.

The Trouble with Francis

- (3) Francis made a fool of himself in a ball game by trying to do something to get a nickname.
- (1) His teacher and classmates teased Francis about his name.
- (2) Francis decided he wanted a nickname.
- (4) Francis earned a nickname by carrying on in another ball game even though his foot was accidentally wedged in a bucket.

How Did We Get Our Names?

- (4) People added family names to their first names to prevent confusion.
- (1) There were not many people in England and they lived far apart.
- (3) There were many more people in England and many of them lived in towns or cities.
- (2) People needed only one name.

The Baker's Daughter

- (1) The Baker's Daughter was too proud to take an ordinary cake to the party.
- (4) When Carmelita tried to cut the cake, she discovered that it was just a hollow pasteboard shell.
- (3) Everyone admired the cake and was anxious to eat some of it.
- (2) She stole the magnificent cake from the shop window and took it to the party.

Hundreds and Hundreds of Strawberries

- (3) Tim did all the work on the farm and looked after the roadside stand until the old man was well again.
- (1) Tim and his mother stopped at a roadside stand to buy some strawberries.
- (2) When they returned for more berries, they found the old man too ill to look after his farm and stand.
- (4) The old man wanted to repay Tim and his mother by giving them berries, but they felt they had been repaid by the joy of helping the old man.

*Recognizing
words introduced
in the unit*

Vocabulary Recognition. To check on the pupils' ability to recognize some of the new words introduced in this unit, duplicate the exercise below, omitting the stars, of course. Read the starred word in each box and direct the pupils to find it on their worksheets and draw a line under it.

1 distinguish descriptive *descended	2 with *smith swift	3 poured pasteboard *probably	4 *Bible Bishop boner
5 *spout scour sauce	6 *customers currants curved	7 bronze *bruised briefing	8 *aches errors itchy
9 bowl bulged *burlap	10 studding *stern sped	11 *incident include intruder	12 affair *office often
13 legal galore *lawyer	14 *confusion confusing condescended	15 *feverish fouling foraging	16 indifferent *improvement private
17 relayed rafters *reference	18 when weather *whether	19 *patient pheasant piano	20 statement event *movement
21 catalog *column cemented	22 *envy already oval	23 jingly *finery crinkly	24 bales *scent sundae
25 *results reasons yawned	26 nevertheless *neglected necessarily	27 scuttled *scrambled strolls	28 *umpire thus humble

29 *seldom select separate	30 eavesdropping *emergency encyclopedia	31 comments crullers *kernels	32 lopsided *librarian lavender
33 flushed flounces *factory	34 topic *total topknot	35 dinosaur doves *diamond	36 surrounded *superior somersault
37 windfalls wheelbarrow *wedged	38 absolutely *altogether characteristics	39 distinguish definitely *descriptive	40 *invited inquired vacant
41 *except bracelets hesitated	42 *signal smiths goldsmiths	43 racked *romantic mash	44 position *dangle tingle

*Matching words
and meanings*

Word Meaning. To check the pupils' understanding of some of the new words introduced in this unit, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each sentence. Choose the word which means the same as the underlined word or words and put an X on the line beside it. Read the sentence again, using the word you chose instead of the underlined words, to be sure it makes sense.

- | | |
|---------------------------------------------------------------------------|--------------------------------------------------|
| 1. The Baker's Daughter <u>walked slowly</u>
down the street. | scrambled _____
sped _____
strolled (X) |
| 2. Everyone had a nickname <u>but</u> Francis. | except (X)
hesitated _____
wedged _____ |
| 3. How many <u>mistakes</u> did you make in the
spelling test? | affairs _____
topics _____
errors (X) |
| 4. The boys played ball in an <u>empty</u> lot. | nearby _____
vacant (X)
private _____ |
| 5. The wag <u>asked</u> the simpleton to spend
the night at his house. | curved _____
dangled _____
invited (X) |
| 6. Tim will <u>likely</u> go to the old man's
farm for a holiday. | jingly _____
already _____
probably (X) |
| 7. The trees <u>were all around</u> the house. | tingled _____
surrounded (X)
crooked _____ |

8. The girl's face grew red when the cake turned out to be hollow.
9. Good nursing soon made the sick man well again.
10. Tim chose a box of berries with a cricket in it.

flushed (X)
scented ____
ached ____
smith ____
envy ____
patient (X)
selected (X) ____
scoured ____
yawned ____

Word-Analysis Progress Check

Word Meaning Tests

Selecting correct words to fit phrases. Page 279.

Recognizing synonyms, antonyms, and homonyms. Page 280.

Dictionary Usage Test

Recognizing dictionary respellings. Page 279.

Syllabication and Accent Test

Dividing words into syllables and placing accent marks. Pages 279-280.

Spelling Test

Spelling special spelling words introduced in the unit. Page 280.



1. The first step in the process of the scientific method is to make an observation or ask a question. In this case, the observation is that spiders are different from other animals.

2. The second step is to do background research. This involves finding out what is already known about spiders and other animals.

3. The third step is to form a hypothesis.

SPIDERS ARE DIFFERENT

STARTING POINTS
Learning Objectives

	Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information	
	<p>Wonders of the Spider World Pages 91-93</p> <p>The Wonderful Weaver Pages 94-99</p> <p>Robert Bruce and the Spider Pages 100-101</p> <p>Mrs. Spider Poem, Page 102</p> <p>Night Poem, Page 103</p> <p>Unit Review</p>	<p>Distinguishing between fact and superstition Summarizing story content Expressing opinions Drawing inferences Thinking about ambiguities and uncertainties Recognizing main ideas and supporting details</p> <p>Discriminating between possible and impossible Recalling and interpreting details Discussing ambiguities and uncertainties Expressing opinions Characterization; comparing characters</p> <p>Recognizing analogy between a proverb and the main idea of the story Drawing inferences Discussing ambiguities and uncertainties Recognizing causal relationships</p> <p>Drawing inferences</p> <p>Drawing inferences</p> <p>Understanding causal relationships Discriminating between fact and superstition; possible and impossible</p>	<p>Using a map Organizing material in a booklet Making an outline Learning to use an index</p> <p>Using an encyclopedia and other sources for research</p>	

IN READING

in "Spiders Are Different"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Learning about widespread mention of spiders in folklore Noting how an author indicates superstition as opposed to fact Discovering the author's outline</p> <p>Recalling and noting characteristics of a Greek myth Finding and sharing Greek myths Appreciating the author's style Noting how an author conveys feelings</p> <p>Recognizing the purpose of a sub-title</p> <p>Enjoying an amusing poem Appreciating personification</p> <p>Recognizing metaphors visualizing imagery Noting sequential structure of the poem</p>	<p>Introducing dictionary symbol ã</p> <p>Recalling syllabication rule 4 Accenting words governed by rule 4</p> <p>Dividing into syllables words with consonant digraphs and blends</p>	<p>Spelling words containing the ã sound Special spelling words</p> <p>Spelling words with adjacent and double consonants Special spelling words Reviewing verbs with irregular past-tense forms Building a spelling group</p> <p>Spelling words with consonant digraphs and blends Special spelling words Building a spelling group</p>	

STARTING POINTS

Learning Objectives

	Page	Talking Moving – Acting	Valuing	Writing	
	Pages 30-31	Describing personal feelings about spiders Relating personal experiences about spiders Acting out actions and movements of spiders			
	Pages 32-33				
	Page 34	Discussing validity of statement Considering use of adjectives	Agreeing or disagreeing with statement of opinion	Completing similes Creating conversation Noting factual information Using adjectives Planning a menu Writing a descriptive sentence or paragraph	
	Page 35	Discussing content of photographs Discussing comparisons	Understanding effect of different viewpoints	Writing similes Describing topic from different viewpoints	
	Page 36	Reading a poem aloud			
	Page 37	Understanding content of poem Relating poem to personal life Acting out poem	Recognizing methods of persuasion		
	Pages 38-43				
	Page 44	Talking about favorite parts of story Reading favorite parts aloud		Rewriting sentences in own words Writing ending for story	
	Page 45	Moving to indicate rhythm of music			

IN LANGUAGE
in "Spiders Are Different"

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Reading and discussing meaning of poem</p> <p>Reading and appreciating excerpt from <i>Charlotte's Web</i></p> <p>Reading a poem Contrasting two poems</p> <p>Comparing characters in poem and story</p> <p>Reading and appreciating excerpt from <i>Charlotte's Web</i></p> <p>Selecting favorite parts of story Predicting outcome of story Appreciating poet's feelings</p>	<p>Choosing words to describe feelings</p> <p>Defining adjectives</p> <p>Defining simile Understanding different meanings of word</p> <p>Recognizing descriptive words</p> <p>Understanding concept of "know-how" Collecting words; classifying words</p>	<p>Discussing source of information about spiders</p> <p>Finding instructions for dance</p>	

Overview of Theme in Starting Points in Reading

*Spiders are different
from just plain bugs
on ceilings and rugs.*

Aileen Fisher

Throughout the ages people have been at once fascinated and repelled by spiders. Their usefulness in controlling harmful insects and the intricate webs they weave command our respect and wonder. Their ugly, creepy appearance and their habit of sucking the blood of hapless victims entangled in their webs fill us with horror. There are many creatures equally as repulsive, but they remain unobtrusive whenever possible. Spiders are different. They are very much in evidence, and will even move right into our houses and make themselves at home if we relax our vigilance.

The mixed feelings people have and the prevalence of these lively creatures have given rise to many superstitions and stories about spiders. Some of them are related in this theme. "Wonders of the Spider World" is an article which gives an overview of the superstitions and folklore about spiders in many times and places. "The Wonderful Weaver" is a Greek myth explaining the origin of spiders. "Robert Bruce and the Spider" reveals how a Scottish king derived inspiration from the courage and persistence of a spider. The unit closes with two poems—"Mrs. Spider," a light and amusing fancy, and "Night," a beautiful study in word imagery and metaphor in which the poet sees the moon as a silvery spider crawling down the night sky as dawn approaches.

For specific learning objectives in this theme, see the chart on pages 88-89.

- Introducing the Theme in Starting Points in Reading

Tell the pupils that the unit they are about to read is entitled "Spiders Are Different." Explain that this title comes from a poem by Aileen Fisher. Suggest that they listen to the poem to see how, according to the poet, spiders are different, and to learn how the poet feels about spiders.

Spiders are different
from just plain bugs
on ceilings and rugs.
Spiders have eight feet,
bugs just six . . .
—but they're all
in a wonderful sort of fix:
running or sunning
or working or funning
they go around shunning
shoes!

The thread spiders spin
is sturdy and thin,
but they never make slippers
that feet slip in.
They string their lines
in pretty designs
between the rafters or ivy vines.

And so would I, too,
wouldn't you?

Aileen Fisher

Read the poem to the children. Then ask, "How are spiders different from 'just plain bugs'? How does the poet feel about spiders? How can you tell? How do you feel about spiders? What words would you use to describe them?"

Readability of selections

In the theme "Spiders Are Different" the stories "The Wonderful Weaver" and "Robert Bruce and the Spider" should be read with ease by most students. Below-average students might find the article "Wonders of the Spider World" more difficult but it will be particularly suitable for above-average students.

Overview of Theme in Starting Points in Language

The selections in "Spiders Are Different" in *Starting Points in Reading* emphasize the superstitions and myths that surround the topic of spiders. In the same theme in *Starting Points in Language*, the talking, acting, and writing activities allow the children to bring together the factual information they have about spiders and to explore their own feelings toward them. The readings from *Charlotte's Web* will lead even those children who have negative ideas about spiders to an appreciation of their beauty and artistry.

For specific learning objectives in this theme, see the chart on pages 90-91.

Integration with Starting Points in Language

The language activities in "Spiders Are Different" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points In Language

1. Page 31—activities could be used as introduction to the theme

2. Pages 32-34—the reading of the first selection from *Charlotte's Web* and the accompanying talking and writing activities will elicit from children the factual information they already have about spiders and their attitudes toward them

5. Page 35—writing activities will enable children to synthesize the ideas they have talked about and to use the vocabulary they have encountered in the reading selections

6. Pages 36-37—The reading and acting out of "The Spider and the Fly" will be a fun activity

9. Pages 38-44—the second selection from *Charlotte's Web* will end the consideration of spiders on a positive note.

10. Pages 44-45—children who wish to do so can learn more about a scorpion or a tarantula

Starting Points in Reading

3. The article "Wonders of the Spider World" will introduce the idea that all peoples have had different beliefs about spiders and different attitudes toward them

4. The mythical explanation in "The Wonderful Weaver" of how a spider came to be continues the concept that spiders have fascinated people of all ages

7. From the selection "Robert Bruce and the Spider" children will learn a valuable lesson

8. The poems "Mrs. Spider" and "Night"

Wonders of the Spider World

This selection relates the place of the spider in the folklore of the world, and points out the similarities and contrasts in the superstitions regarding spiders in parts of the world remote from each other.

Vocabulary

Enrichment Words: *South Pacific, Navajo (nav'ə hō), Egyptians, Hindus, Bengal, Patience Muffet, Central America.*

Phonetic Words: *disease, frequently, permission, superstitions, customs, active, prescribing.*

More Difficult Words: *control, suspicion, folklore, region, ancient, married, couple, ceremony, medicines.*

Objectives

Comprehension

- Summarizing story content
- Drawing inferences
- Distinguishing between fact and superstition
- Recognizing main ideas and supporting details

Creative Thinking

- Evaluation and opinions
- Thinking about ambiguities and uncertainties
- Writing stories

Language Development

- Noting words which indicate supposition as opposed to fact
- Using homonyms

Literature

- Learning about widespread mention of spiders in folklore
- Noting how the author indicates superstition as opposed to fact
- Discovering the author's outline

Locating and Organizing Information

- Using a map
- Organizing material in a booklet
- Making an outline
- Learning to use an index

Starting Points

Objectives

*Discussing
spiders*

*Distinguishing
between fact
and superstition*

Getting Ready to Read

Following the unit introduction, the pupils will expect to read stories and articles about spiders. Encourage them to tell what they know about spiders, including stories and superstitions, and discuss their ideas.

Duplicate and distribute copies of the following exercise to the pupils. Explain that it is a quiz to test their knowledge of beliefs about spiders.

Read each statement and decide whether or not it is true. If it is a fact, write F on the line before the statement. If it is a superstition, write S on the line.

- Duplicate*
- (F) 1. Spiders are friends of the farmer.
 - (S) 2. Spiders can cast magic spells.
 - (S) 3. Spiders created the world.
 - (S) 4. Spiders can tell what the weather will be.

- (S) 5. If you kill a spider, it will rain.
- (F) 6. Spiders are found in many parts of the world.
- (S) 7. Spiders bring good luck.
- (F) 8. Spiders spin webs to trap insects.
- (S) 9. If a spider crawls over you, you'll get new clothes.
- (S) 10. Spiders can cure whooping cough.

*Setting
purposes
for reading*

Discuss the responses to the quiz, having the pupils give reasons for their opinions. By now the pupils will be wondering whether they are about to read a factual article about spiders, an article about superstitions involving spiders, or a folk tale about a spider. Have the title of the selection read, and let the pupils speculate on what might be included in "Wonders of the Spider World." Suggest that they read to discover whether or not their speculations are correct.

Reading and Checking

Let the pupils read the selection silently. When they have finished, refer back to the purposes for reading, and have them tell which of their speculations were correct and which were not.

*Literal
comprehension;
summarizing
story content*

Have the pupils tell what kind of selection this is and, in general terms, what it includes. The pupils will probably respond that it is an article which gives some true facts about spiders, some superstitions and stories, and some uses of spiders. Lead the pupils to see that this summary can be further summarized to "an article on people's beliefs about and attitudes towards spiders."

Delving Into The Selection

Thinking about What Was Read

*Evaluation;
opinion*

1. "Which story about spiders did you like best? Why? Which is the most believable? Why? Which is the most unbelievable? Why? Which superstition do you hear most often mentioned in Canada today?"

*Inference;
discussion*

2. (a) "Why do most people regard spiders with suspicion and dislike?" The answers should include some of the following:

People are repelled by the appearance of the spider with its many legs.

People don't like the feeling that a spider can let itself down from a high place onto their heads.

Spider bites can be very sore, and some are poisonous.

The fact that spiders trap other insects in their webs, then descend upon them and suck their blood while they are helplessly entangled, horrifies people.

(b) "Why do you think spiders have been singled out, perhaps more than any other insect, as the subject of folk tales and superstition in many different lands and times?" Responses will vary. Some possibilities are:

The evil and ugly appearance of spiders fascinates even as it repels.

The spider's ability to spin webs seems almost magical.

The fact that a spider can run over its web without difficulty, while other insects become entangled, suggests magic.

Spider webs are present almost everywhere, even in our homes, so that spiders are called to our attention even when we don't see the spiders themselves.

All the above things have combined to make people very much aware of spiders and to speculate about them.

*Thinking about
uncertainties
and ambiguities*

3. "What might happen to our world if all the spiders suddenly disappeared?" Responses will vary. Accept any logical suggestions. If the pupils have trouble getting started on their discussion, refer them to the first paragraph on page 91 of the reader. They may then suggest that insects might get out of control and destroy crops and forests, spread disease until every living creature on earth would perish, leaving the insects in sole possession until they too perished from lack of food.

Rereading for Specific Purposes

So much rereading will be involved in the map and outlining exercises to follow that no specific exercise need be given under this heading.

Exploring Farther Afield

Noting the widespread locations of spider tales

Using a Map. Recall that superstitions and tales about spiders have occurred down through the ages in many parts of the world. To help the pupils grasp this idea, distribute copies of an outline map of the world, on which the continents and oceans and some of the countries are named. Include numbers indicating the areas mentioned in the reader selection, and a key explaining the numbers.



Ask the pupils to read the map key and locate the various areas. Then have them list the numbers and names of the areas on a separate sheet, and under each area write in brief form the spider superstitions or tales that are extant, or have been extant, there. They may use their readers to find the information. Remind them that some beliefs will be listed in more than one place. Tell them, too, that they will need an additional heading, "Many Countries," under which to list those superstitions and tales which are not assigned to specific places in the reader selection. The finished lists should be somewhat as follows:

- | | | |
|--------------------------------------------------------------|----------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. South Pacific
Created world | 2. Navajo Indians
Cast spells
Taught weaving | 3. East Bengal
In wedding ceremonies for luck |
| 4. Ancient Egypt
In home of newly married couple for luck | 5. England
Miss Muffet
Medicine
Races | 6. Europe
medicine |
| 7. China
Fights | 8. Central America
Toothpicks | Many Countries
Magic powers
Cast spells
Good fortune
New clothes
Letter, present, or meet a friend
Tell weather
Rain if spider killed |

The lists may be attached to the bottom of the maps. As the pupils read through this unit, they may add other place names to the key and list the additional tales and beliefs about spiders.

Recalling and
organizing
material

Making a Booklet. Ask the pupils to recall as many superstitions as they can and write each one on a separate slip of paper. Some they may think of are:

It is bad luck if a black cat walks across your path.
Things happen in threes.
It means bad luck or death if thirteen people sit down at a table.
Three on a match brings bad luck.
A four-leaf clover brings its finder good luck.
A wish made while looking at the first star will come true.
Breaking a mirror brings seven years of bad luck.
It is bad luck to walk under a ladder.
It is bad luck to step on a crack in the sidewalk.
Possession of a left hind rabbit foot brings luck.

When all the slips have been completed, have them read aloud and discard duplicates. Then suggest that the pupils might make a booklet of superstitions. Have them decide upon general categories, such as superstitions involving animals, superstitions involving actions, etc. Then have the slips sorted out and copied onto sheets under the various categories. The sheets may then be stapled together to form the booklet.

Inferring
origins of
superstitions

Discussion. As an outgrowth of making the booklet suggested above, let the pupils discuss how some superstitions may have originated. For example, something might fall upon a person walking under a ladder. Allow them to have fun tossing ideas around, but try to keep them from becoming too absurd. Their ideas will be limited by lack of information in many cases. If some pupils are really interested, suggest that they consult an encyclopedia for more information.

Writing or
completing
a story

Creative Writing. Encourage the pupils to write a folk tale type of story, something like the Navajo story in the reader selection, telling how spiders helped people in some other way. Some pupils may wish to write the entire tale on their own. Others might enjoy thinking up a solution to the spider's problem in the following story written by a child in Greendale Public School in Niagara Falls, Ontario.

The little gray spider couldn't understand it at all. Why did everyone turn away from him? He liked everybody. He never did understand until the day he saw himself in the water. Then he knew the reason. His legs were long and crooked, and his body was furry. No wonder everyone turned away.

Read the story to the pupils and let them discuss why everyone turned away from the spider. Have them consider what the spider ~~could~~ do. Then ask them to write another paragraph for the story to show how things changed, so that the last sentence, "No wonder everyone turned away" is no longer true.

For Added Interest and Enjoyment

Books

ADRIAN, MARY: *Garden Spider*. Holiday House, Inc.
CONKLIN, GLADYS: *Tarantula, the Giant Spider*. Holiday House, Inc.
GOLDIN, AUGUSTA: *Spider Silk*. Fitzhenry & Whiteside.
HALEY, GAIL: *A Story, A Story*. Atheneum Publishers.
HOGNER, D. C.: *Spiders*. Thomas Y. Crowell Company.
MACDERMOT, GERALD: *Anansi the Spider*. Holt, Rinehart and Winston, Inc.
WHITE, E. B.: *Charlotte's Web*. Harper & Row, Publishers.

Filmstrips and Films

Spiders. Filmstrip. National Film Board. 42 fr, color.

Butterflies, Beetles and Bugs. Film. National Film Board. 16½ mins, color.

Insects Around Us. Jam Handy Filmstrips #1120.

1. Finding Out about Insects
2. Insect Homes
3. How Do Insects Protect Themselves?
4. Our Insect Enemies and Insect Friends
5. Collecting Insects

The World of Insects. Eye Gate Filmstrips. #72G. Some Useful Insects

How Insects Help Us. Film. Coronet. 11 mins.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Noting words
which indicate
supposition
as opposed to
fact

Language Development. Explain to the pupils that there are many ideas and beliefs which people *think* are true, but which are not necessarily true. For example, some people really believe that bad luck will beset them if they walk under a ladder, but we know that that isn't true; it's just a superstition.

When authors want to indicate that something they are about to write is not necessarily true, even though many people think it is, they use certain words and phrases to alert the reader. To demonstrate, write on the board the following paragraph from page 92 of the reader, and number the sentences:

1. Today, children in many lands are sure that if a spider crawls over them, it is measuring them for new clothing.
2. Just as common among adults is the belief that the person over whose head or face a spider crawls will either get a letter, receive a present, or meet a long-absent friend.

Ask the pupils to read the first sentence and find the words that tell us that children in many lands think something is true. When the words *are sure* are suggested, underline them. Then ask, "Just because the children are sure, does that mean that it is really true? How would the author word it if it really were true?" (Elicit that he would either say *children know*, or he would make the whole sentence a positive statement. *If a spider crawls over children, it is measuring them for new clothing.* "It is the words *are sure* that alert us to the fact that the idea is not necessarily true.")

Proceed in the same manner with the second sentence, having the word *belief* identified as the word which alerts us to the fact that the statement is not necessarily true.

If further clarification of the concept seems necessary, have the children compare the following sentences.

1. Although most early peoples looked at spiders with suspicion, they also thought spiders could bring good fortune.
2. As a result, there are many superstitions about spiders, some hundreds of years old.

Lead the pupils to see that the first sentence tells an idea which is not necessarily true, indicated by the word *thought*. The second sentence has no such warning word, because it states something which is really true and can be proven.

To provide practice in recognizing such "warning words," distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each sentence and underline the word or words which tell the reader what someone *thinks* is true.

1. Spiders are supposed to tell what the weather will be.
2. Country people believe that if a web is spun between six and seven o'clock in the evening, the night will be clear and pleasant.

3. They also hold that many cobwebs on the grass in the morning are a sign of fair weather.
4. Both city and country people share the superstition that killing a spider will bring rain.
5. Perhaps the best-known spider in literature is the one that frightened Miss Muffet. away."
6. Some early peoples believed that spiders created the world.
7. All American Indians considered spiders able to cast spells.

*Discovering
the author's
outline*

Outlining. Point out to the pupils that the reader selection is so well organized that it is quite easy to discover the outline the author must have used in writing it. Ask the pupils to skim through the article again, decide what the three main divisions are, and express the main idea of each division in a heading. Help them to see that the first paragraph is a section in itself. It serves as an introduction to the article, and might be entitled "Introduction."

The next section includes the second paragraph on page 91, all of page 92, and the first paragraph on page 93. It tells of the various beliefs about spiders, and might be entitled "Superstitions about Spiders."

The last section might be called "How Spiders Have Been Used." (These headings are suggestions only. Use the headings the pupils suggest, helping them to make the wording concise.) Write the main headings on the board as they are decided upon, leaving space below for subheadings and details.

Through rereading and discussion have the pupils supply the subheadings and details for each section, and write these on the chalkboard in the proper order. The finished outline should be somewhat as follows:

- I. Introduction
 - A. Spiders generally disliked
 - B. Spiders help control harmful insects
- II. Superstitions about Spiders
 - A. Magic
 1. Spiders created the world—South Pacific
 2. Spiders cast spells—American Indians
 3. Spiders taught weaving—Navajo Indians
 - B. Spiders bring good fortune
 1. Spiders in home of newly married couples—Ancient Egypt
 2. Spiders freed at weddings—Eastern Bengal
 3. Good luck if bride sees spider or cobweb
 4. Spider measures for new clothes—children
 5. Spider on head or face brings letter, present, or friend—adults
 - C. Spiders tell the weather
 1. Clear if web spun between 6 and 7 p.m.—country
 2. Fair if many cobwebs on grass in morning—country
 3. Storm will end if spiders busy in rain—country
 4. Rain if spider killed—city and country
- III. How Spiders Have Been Used
 - A. Spiders used in literature of all countries
 - B. Spiders used to cure ills
 1. In medicines—England and Europe
 2. Dried in bag over fireplace to cure whooping cough—England and Europe
 - C. Spiders used for entertainment
 1. Spider races—England
 2. Spider fights—China
 - D. Spider jaws used as toothpicks—Central America

When the outline is completed, have the pupils retell the article in their own words, using the outline as a guide. This may be done orally or as a written exercise.

Locating Material. Point out to the pupils that the article in the reader deals mostly with superstitions and folk tales about spiders rather than facts. Ask how they would go about finding true information about spiders.

*Using an
outline to
retell a story
Learning to
use an index*

When the pupils respond that they would look in reference books, encyclopedias, etc., explain that in using such books the *index* is very helpful in enabling one to find information quickly and easily. Write the word *index* on the board. "Where do we look for the index of a book?" (In the back)

Refer the pupils to the following sample which may be written on the chalkboard or on a chart.

Sample Index

Horse, 30, 161	Leaves
Hourglass, 74	and seasons, 36, 38-40
	of jungle plants, 54-55
Insects	Lichens, 59
ants, 33-35, 121	Lungs, 103, 155
bees, 31-32	
butterflies, 149	Metal
crickets, 150	and sound, 121, 122
moths, 30-31, 149	use of, 234, 250-252
spiders, 44-45	Migration
Iron, 228, 233	of animals, 125-126
	of birds, 127-128
Jungle plants, 54, 55, 218	

Point out to the pupils the alphabetical arrangement of the main topics, or headings, in an index. Call attention to the subheadings with their page numbers and help the pupils to understand that subheadings indicate details about a subject. Explain the use of the hyphen between page numbers.

Discuss the sample index. "How many subheadings are found under the entry *Insects*? How many pages tell about ants? Where would we look to find more information about spiders? What can we find in this book about migration?" Continue in the same manner with several other topics.

Further practice in using an index may be given by having the pupils find answers to suggested questions in the index of history, geography, and science texts.

Suggest that it would be a good idea to make up a chart about using an index. Work with the pupils to compose something as follows:

Using an Index

An index is in the back of the book.

Headings are arranged in alphabetical order.

An index gives the page numbers on which information about a subject is given.

A subheading, with its page numbers, tells where to find a special detail about the subject.

The best way to find a topic in an index is to skim.

Keep the chart posted in a prominent place for ready reference.

Word-Analysis Skills

Using the Dictionary

Introducing dictionary symbol *ā*. Pages 280-281.

Language Development

Recognizing homonyms. Page 281.

Spelling

Spelling words with the *ā* sound. Pages 281-282.

Special spelling words. Page 282.

The Wonderful Weaver *2nd part of the same then*

Contests between gods, or between gods and mortals, are featured widely in Greek myths and legends. In this myth, Arachne, a mortal, and Athena, a goddess, have a contest to determine who is the better weaver, agreeing that the loser must never touch loom, spindle, or distaff again. Athena wins the contest since, being a goddess, she has more resources than a mere mortal could possess. However, she proves herself merciful and sympathetic. Knowing that Arachne could never again be happy if forbidden to weave, she devises a way by which Arachne can still keep her part of the bargain of never touching loom, spindle, or distaff again by turning the maiden into a spider that can spin and weave without these implements. Thus, according to the ancient Greeks, the first spider was created.

Young children are keen competitors and will appreciate Arachne's fierce desire to win the weaving contest. The story presents a good opportunity for developing attitudes—(a) If you make a bargain you must keep it; (b) If you boast about being able to do something especially well, you must be prepared to support your statements; (c) It is good to temper justice with mercy.

Vocabulary

Enrichment Words: *Greece, Arachne, Athena, Jupiter.*

Phonetic Words: *flax, rare, wool, spindle, distaff, meshes, mingled, gilded, fleece, autumn, bargain.*

More Difficult Words: *whose, warp, skeins, mulberry, ether, aught.*

To enable the children to read this selection with comprehension, some advance vocabulary work is necessary. Write the following names on the chalkboard and have the pupils pronounce them.

Arachne (ə rak'ne)
Jupiter (joo'pi tər)

Athena (ə the'nə)

NOTE. The author of the reader story mixed Greek and Roman names and used *Jupiter*, the Roman name, instead of *Zeus*, the Greek name. In subsequent printings of the reader, *Jupiter* will be changed to *Zeus*. Check to see which name is used in the readers your pupils are using. If *Zeus* is used, have the pupils learn to pronounce *Zeus* (zus) instead of *Jupiter*.

Tell the pupils that in spinning one uses a distaff and a spindle to spin yarn or thread, and that skeins of yarn or thread are woven into cloth on a loom. Write *distaff*, *spindle*, *skeins*, and *loom* on the chalkboard and have the children find these words in the dictionary to learn the pronunciation and meanings. Have them also locate *warp* and *wool*.

Objectives

Comprehension

- Discriminating between possible and impossible
- Recalling and interpreting details
- Inferring feelings
- Characterization; comparing characters

Creative Thinking

- Discussing ambiguities and uncertainties
- Expressing opinions
- Rewriting the story in play form

Developing Concepts

- A bargain must be kept
- One must be able to support boastful statements
- It is good to temper justice with mercy

Language Development

- Selecting the correct meaning to fit context

Literature

- Recalling and noting characteristics of Greek myths
- Finding and sharing Greek myths
- Appreciating the author's style
- Noting how an author conveys feelings

Starting Points

Recalling the characteristics of Greek myths

Tell the pupils that the story they are going to read next is a Greek myth. Ask them to recall as many characteristics of Greek myths and legends as they can remember. As the characteristics are given, write them on the board or on a chart, so that they will be before the pupils as they read and discuss the story. If any items are missed, remind the pupils of them and add them to the list.

Pupils who have used the *Ginn Integrated Language Program* in the primary grades should recall most of the following characteristics:

Greek Myths and Legends

- Stories that were told long, long ago.
- They usually have gods and goddesses in them.
- They sometimes explain things in nature.
- They sometimes tell of dangerous deeds of heroes.
- The heroes usually have the help of the gods in order to overcome evil.
- Myths were sometimes used by parents and teachers to teach, indirectly, a lesson.

If the members of the group have never encountered Greek myths and legends before, simply tell them the characteristics of myths and legends and list them as suggested above.

NOTE. Technically, a *myth* is a story that explains how something in nature originated, and a *legend* is a story telling of the deeds of heroes. However, the two terms are so commonly used interchangeably that even most dictionaries now recognize the fact. In order not to confuse children at this level, therefore, the two have been grouped together as one literary type.

Setting purposes for reading

Have the pupils find the title of the story in the table of contents, and ask them to state the questions they would expect to find answered in the story. Since the unit is about spiders, some of the questions will probably involve spiders, and the discussion of myths and legends will probably invoke questions in this area. If too few of the questions involve myths, ask the pupils to look for the characteristics of myths, as well as answers to their questions, as they read.

Reading and Checking

Let the pupils read the story through, then have them tell the answers they found to their questions, citing from the text, if necessary, to support their ideas.

Help the pupils to recognize the characteristics of a myth found in this example by asking questions as follows:

"Are there gods and goddesses in this myth?" (Yes) "Who are they?" (Athena and Jupiter or Zeus)

"Does this myth explain something in nature?" (Yes) "What does it explain?" (How spiders came to be.)

"Does it tell of dangerous deeds of heroes?" (No)

"Does it tell of gods helping heroes?" (No)

"What does it tell about?" (It tells about a contest between a mortal and a goddess.)

"Does the story indirectly teach a lesson?" (Yes) "What does it teach?" (Responses will vary. Elicit (a) one should not be too proud to acknowledge help received; (b) one should be prepared to back up claims; (c) a bargain should be kept.)

Noting characteristics of a myth

Concepts

Refer back to the question on what the story tells about, and the answer. "Yes, this myth tells about a contest between a mortal and a goddess. There are quite a number of myths that tell about such contests or about contests between the gods themselves, with no mortals involved. This point is not included in our list. Do you think we should add it? How shall we word it?" Elicit something as follows: *They sometimes tell about contests between gods, or between gods and mortals.*

Delving Into The Story

*Evaluating;
discriminating
between possible
and impossible*

*Recalling and
interpreting
details*

*Discussing
ambiguities
and
uncertainties
Expressing
opinions*

*Noting feelings;
inference*

*Opinions;
inference
Characterization;
comparing story
characters*

*Relating
reading to life*

Thinking about What Was Read

1. "Now let's think about the story itself. Could this story really happen? What parts could happen?" (There could be a girl who was very skilful at weaving and who was very proud of her skill.) "What parts couldn't happen?" (There couldn't be a contest between a girl and a goddess, because the gods and goddesses the ancient Greeks believed in did not really exist; no one could suddenly appear and disappear as Athena did in the story; no one could weave in the sky, except perhaps in an airplane, and no one could weave using sunbeams, clouds, sky, green fields, and autumn woods; no one could change a girl into a spider.)

2. "Did Arachne have reason to boast of her skill? Why" (Yes, she was indeed an excellent weaver; many people exclaimed over her work.) "How, then, did she anger Athena and cause the goddess to challenge her to the contest?" (In her pride she went too far in her boasting. She refused to admit that Athena might have taught her how to weave, and claimed that she could weave better than the goddess.)

3. "Did Athena give Arachne a chance to acknowledge her assistance in learning to spin?" (Yes) "How did Arachne react?" (She stood by her boast that no one had taught her.) "What might have happened if Arachne had acknowledged Athena's help and had thanked her?" (Responses will vary. Let the pupils express and discuss their ideas.)

4. "Why did Athena propose the weaving contest? Was the contest a fair one? Why do you think as you do?" (Responses will vary. Accept any ideas that the pupils can support.)

5. "How did Arachne feel when she saw Athena's weaving? Why did she feel that way?" (She felt ashamed because she realized how skilful a weaver the goddess was and how wrong she was in boasting that she could do better. She was frightened and sad, because she felt that life would not be worth living if she could not spin and weave.)

6. "Why did Athena turn Arachne into a spider? Do you think Arachne would be happy in her new form? Why, or why not?"

7. "How would you describe Arachne's character?" (She was proud and boastful; she would not admit that anyone could teach her or help her, or that anyone could weave as well as she could; she was brave—she accepted the terms of the contest, though she knew in her heart she couldn't win against a goddess.)

"How were Arachne and the Baker's Daughter alike?" (Both were very proud, and both experienced a downfall as the result of their pride.) "How were they different?" (Arachne learned her lesson; the Baker's Daughter did not.)

"How would you describe Athena's character?" (She was helpful—she taught Arachne how to weave; she felt obliged to keep mortals in their place—she wouldn't let Arachne set herself above the gods; she was fair—she gave Arachne a chance to admit her fault; she was stern and just—she felt that a bargain once made should be kept; she was merciful and kind—she changed Arachne into a spider so that she could continue to spin and weave without breaking the bargain.)

8. "Do you kill spiders? What would you do if you thought that the next spider you see might be Arachne?"

Rereading for Specific Purposes

*Dramatic
reading;
preparing for
dramatization*

Ask the pupils to reread the story, to decide how the various spoken parts should be spoken, and what gestures would be appropriate. Then have the story read orally, with one pupil reading the narrative parts and individuals reading the parts of the characters. Change the narrator and characters several times so that all may read orally.

Then have the story read dramatically again, this time adding gestures. Some pupils should portray the people who came to see Arachne's weaving, the crowds who came to watch the contest, and Jupiter (Zeus).

This activity will help the children to prepare for the dramatization suggested on page 99 following the story. It will help to clarify the interpretation of the characters and to select the pupils to play each role. It will reveal where additional conversation will be needed in the play, and which parts can and cannot be included.

Exploring Farther Afield

Rewriting the
story in play
form;
presenting
the play

Dramatization. Have the pupils read the activity suggested on page 99 and discuss the questions. Let the pupils plan the play as far as possible on their own, but be ready to offer suggestions if necessary. Some suggestions which might be helpful are: (a) include in the cast a narrator to set the scenes by reading the two introductory paragraphs on page 94, the last paragraph on page 96 and the first paragraph on page 97, and end the play by reading the last paragraph on page 98; (b) have spectators at the contest describe the cloth woven by Arachne and that woven by Athena (these would need to be rewritten as dialogue); (c) have Athena tell what she will use to weave her cloth.

When the form and content have been decided upon, the necessary writing might be done by individuals or cooperatively by the whole group. Then have the characters chosen, and allow opportunity for practice, encouraging the pupils to evaluate their performance each time to reveal where improvement is needed. When the pupils feel they are ready, let them put on their play for the rest of the class, for another class, or, if the results warrant it, for parents and friends.

Interpreting
word pictures
through art

Illustrating. Have the pupils reread the descriptions of the cloth Arachne and Athena wove (page 97). Then let those who enjoy art choose one or the other and paint a picture illustrating what they think the cloth might be like.

For Added Interest and Enjoyment

Books

- D'AULAIRE, INGRI AND EDGAR PARIN: *The d'Aulaire's Book of Greek Myths*. Doubleday & Company, Inc.
GALT, TOM: *The Rise of Thunderer*. Thomas Y. Crowell Company.
HIRSH, MARILYN: *How the World Got Its Colors*. Crown.
HODGES, MARGARET: *The Gorgon's Head*. Little, Brown and Company.
JOHNSON, DOROTHY: *Witch Princess*. Houghton, Mifflin Company.
KINGSLEY, CHARLES: *The Heroes*. Schocken.
PALMER, EDITH: *Tea Meeting Winner*. Hastings House.
POTTER, ROBERT R.: *Myths and Folk Tales Around the World*. Globe.
PRADDOW, PENELOPE: *Demeter and Persephone*. Doubleday & Company, Inc.
SCHREIBER, MORRIS: *Stories of Gods and Heroes*. Grosset & Dunlap, Inc.
SELLEW, CATHERINE: *Adventures with the Gods*. Little, Brown and Company

Filmstrips

- Myths of Greece and Rome*. The Jam Handy Organization.
Prometheus and Pandora
Apollo and Phaethon
Ceres and Proserpina
Baucis and Philemon
Atalanta's Race
Minerva and Arachne

Recording

- Mythology of Greece and Rome*. Society for Visual Education. 1R-103.

Comprehension, Study, and Research Skills

*Appreciating
author's style*

Descriptive Language. This is another story in which the author has used unusual phrases and word order to create a poetic and interesting effect. Distribute copies of the following exercise to the pupils. When they have finished, have the sentences and phrases from the story and the pupils' more prosaic counterparts read aloud, so that the children can appreciate how much more colorful and interesting the author's expressions are.

Read each sentence or phrase, then rewrite it as you might say it in everyday speech.

1. Her face was pale but fair, and her eyes were big and blue, and her hair was long and like gold. _____

2. All that she cared to do from morn till noon was to sit in the sun and spin, and all that she cared to do from noon till night was to sit in the shade and weave. _____

3. And oh, how fine and fair were the things which she wove in her loom. _____

4. Her face was fair to see, but stern, oh, so stern! and her gray eyes were so sharp and bright that Arachne could not meet her gaze. _____

5. "No one has taught me," said Arachne, "and I thank no one for what I know," and she stood up, straight and proud, by the side of her loom. _____

6. And she wove a web of marvelous beauty, so thin and light that it would float in the air, and yet so strong that it could hold a lion in its meshes. _____

7. . . . and the threads of warp and woof were of many colors, so beautifully arranged and mingled one with another that all who saw were filled with delight. _____

8. And she took of the sunbeams that gilded the mountaintop, and of the snowy fleece of the summer clouds, and of the blue ether of the summer sky . . . _____

9. "Oh, how can I live," she cried, "now that I must never again use loom or spindle or distaff?" _____

*Noting how an
author conveys
feelings*

Descriptive Use of Language. To help the pupils to see how an author conveys what characters are feeling, distribute copies of the following exercise to the children. (Answers are indicated for the convenience of the teacher.)

Each of the phrases or sentences below reveals how a character in the story was feeling. Read each one and on the line beside it write the feeling. The first one is done for you.

Words Describing Feeling

proud
fair
superior
fearful
despairing

ashamed and sorry
forgiving and pitying
admiring
in agreement
boastful

happy
ungrateful
scornful
stubborn
angry

1. Athena, the queen of the air? Bah!
2. In all the world there is no yarn so fine as mine.
3. How could she teach me?
4. I can teach her a thing or two.
5. Her face was fair to see, but stern, oh, so stern!
6. I thank no one for what I know.
7. Her cheek grew pale.
8. No wonder the maiden boasted of her skill.
9. Yes, I can.
10. If your work is best, then I shall weave no more.
11. Jupiter himself nodded.
12. She hid her face in her hands and wept.
13. How can I live?
14. I would free you from your bargain if I could
15. . . . began merrily to spin

scornful
 (proud)
 (superior)
 (boastful)
 (angry)
 (ungrateful)
 (fearful)
 (admiring)
 (stubborn)
 (fair)
 (in agreement)
 (ashamed and sorry)
 (despairing)
 (forgiving and pitying)
 (happy)

Word Analysis Skills

Syllabication and Accent

Recalling Rule 4, governing the syllabic division of words containing a single vowel followed by two consonants or a double consonant. Page 283.

Accenting words governed by Rule 4. Page 283.

Practice exercise. Page 283.

Language Development

Selecting the correct word meaning to fit context. Page 283.

Spelling

Spelling words with adjacent and double consonants. Page 284.

Special spelling words. Page 284.

Reviewing irregular past-tense forms of verbs. Pages 284-285.

Building a spelling group. Page 285.

Pages
100-101

Robert Bruce and the Spider

Robert Bruce (1274-1329) was a famous Scottish king who fought for the independence of Scotland. In his younger days he changed sides several times, fighting for and against the English. Finally, however, he cast his lot with Wallace in the fight for freedom from English domination and, on the death of that hero, became leader of the patriots. In 1306 he killed the heir to Baliol, the English-supported rulers of Scotland, and was crowned king at Scone.

War with England followed, and at times Bruce was so hard pressed by the English and the followers of the Baliols that he had to take refuge in the mountains, woods, and caves. Finally he rallied his strength and fought one triumphant battle after another until, at the battle of Bannock Burn, in 1314, he inflicted a decisive defeat on his enemies, and the independence of Scotland was secured. It was officially recognized by the English Parliament in 1328.

"Robert Bruce and the Spider" is a simple yet intriguing story telling how a tiny spider changed the outlook and feelings of the King. The emphasis is on the valuable lessons one can learn from nature. The story lends itself to the development of causal relationships.

Vocabulary

Enrichment Word: *terrarium*

Phonetic Words: *bravo, failures, attempt.*

More Difficult Words: *succeed, successful.*

Objectives

Comprehension

- Recognizing analogy between a proverb and the main idea of a story
- Drawing inferences
- Recognizing cause-and-effect relationships

Creative Thinking

- Discussing ambiguities and uncertainties
- Writing stories
- Solving problems

Developing Concepts

- Realizing that lessons can be learned from nature
- Appreciating the value of persistence

Literature

- Recognizing the purpose of a subtitle

Starting Points

*Discussing
a proverb*

Write on the chalkboard:

If at first you don't succeed,
Try, try again.

"What do you think this proverb means? Have you ever heard it before? When? What was happening at the time? Who has had an experience which showed this proverb was true? Tell us about it."

*Setting
purposes
for reading*

Ask the pupils to turn to page 100 of their readers and read the title and subtitle. They will wonder how a king learned courage from a spider. Let them speculate on this point, then suggest that they read the story to find out.

Reading and Checking

*Recognizing the
analogy between
a proverb and
the main idea
of a story*

Have the pupils read the story silently. When they have finished, let them compare their pre-reading ideas with the story. Discuss the relationship between the story and the proverb "If at first you don't succeed, try, try again." Lead them to see that the proverb sums up the main idea of the story—that the story might have been written or cited as an example of the proverb.

Delving Into The Story

*Drawing
inferences;
discussing
ambiguities and
uncertainties*

Thinking about What Was Read

1. "Why did Robert Bruce flee to the mountains? Where do you suppose his men were? Why did he feel miserable and discouraged? What effect would it have had on his followers if Robert Bruce had given up as he was tempted to do?"

2. "Why do you suppose Robert Bruce noticed the spider?" (He was all alone, with nothing to do, and a living, moving creature would catch his eye in those circumstances.) "Do you think he watched it closely and with great interest at first?" (No) "Why, then, did he continue to watch it?" (He had nothing else to do.) "At what point do you think he really became interested in the spider? Why?" (He probably became interested after the spider's third or fourth attempt, because he would wonder how long the spider would keep on trying and if it would ever succeed.) "How deeply interested did Bruce finally become? Why?" (He became so interested he forgot his own troubles, because he admired the spider's persistence and was hoping it would succeed.) "How did he feel when the spider finally succeeded?" (Triumphant and full of admiration)

3. "What effect did the spider's performance and final success have on Robert Bruce? What do you think he did after this incident?" Following the discussion of this last question, tell the children something about Robert Bruce's life and achievements, drawing on the background information on page 106.

Recognizing
the purpose of
a subtitle

4. Ask the pupils to look at the title of the story again and notice particularly the line under the title, "How a King Learned Courage from an Insect." Call attention to the use of capital letters and the wording, and lead the pupils to see that these make the reader realize that this is not the first line of the story—that it is a second title.

Explain that that such second titles are called *subtitles*.

"Why do you suppose the author gave this story a subtitle as well as a title? What purpose does it serve?" The pupils will probably note that the subtitle tells a little more about the story, but still doesn't give away the plot; that it rouses the reader's interest and curiosity and makes him want to read the story because it states something that seems unlikely. Lead them to make the generalization that an author sometimes uses a subtitle to give more information as to what a story is about and to rouse interest in the story.

Rereading for Specific Purposes

Expressing
emotions
with the voice

Ask the pupils to reread the part of the story on page 101, thinking about the emotions it conveys. Elicit that the first paragraph conveys feelings of misery and discouragement; the second and third paragraphs convey mounting excitement as the spider tries and tries again, ending with triumph in the last sentence; and the last paragraph conveys admiration and determination. Then let various pupils read the paragraphs aloud, trying to express these emotions with their voices.

Exploring Farther Afield

Making a
terrarium

Science. If the season is suitable, let the pupils make the terrarium as suggested on page 101 following the story. Appoint pupils to check at intervals to note when the spider starts spinning its web. When this happens, have the group gather round the terrarium to watch. After the spider has spun a web, remind the pupils that spiders are helpful in killing harmful insects and should not be hurt or killed. Have them take the terrarium to a nearby garden, field, or park and set the spider free.

Making spiders

Handicraft. Have the pupils read the second suggested activity on page 101 and discuss the questions it raises. Then encourage them to collect the needed materials and try their hand at making spiders.

Using library
facilities;
using reference
books

Research. 1. Some of the pupils might be interested in the third exercise on page 101. Suggest that they do this research in encyclopedias and science books and magazines in the school library or the local public library. It might be as well to alert the librarian in advance so that she will be prepared to help the pupils if necessary.

2. Other pupils might like to find out more about Robert Bruce or the other great Scottish patriot, Sir William Wallace, and report their findings to the group.

Writing about
other lessons
learned from
nature

Creative Writing. 1. Recall with the pupils some of the common phrases involving creatures in nature, such as *wise old owl*, *sly fox*, *busy bee*, *eager beaver*. Write each phrase on the board, and let the pupils discuss how these phrases probably originated. Then let the pupils choose one animal and write a story about how its special quality might teach someone a lesson.

Using other
proverbs as
starting points

2. Have the pupils recall other proverbs, such as "Haste makes waste," "Too many cooks spoil the broth," "A friend in need is a friend indeed," etc. Encourage them to choose a proverb and use it as the main idea for a story.

For Added Interest and Enjoyment

Books

AESOP: *The Fables of Aesop*, selected and retold by Joseph Jacobs. The Macmillan Company, N.Y.

BROWN, MARCIA: *Dick Whittington and His Cat*. Charles Scribner's Sons.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Recognizing cause and effect

Causal Relationships. To help make the pupils aware of cause-and-effect relationships, distribute copies of the following exercise to the pupils for independent work. (Answers are indicated for the convenience of the teacher.)

Match each cause in the first column with its effect in the second column by writing the letter of the effect on the line before its cause.

1.

- (d) Robert Bruce fled to the mountains because
- (f) The King was at the point of admitting defeat and giving up because
- (e) The spider spun a long thread because
- (b) Robert Bruce forgot his own troubles because
- (a) The spider was finally successful because
- (c) Robert Bruce decided to try again to defeat the English because

2.

- a. it kept trying and would not give up.
- b. he was so interested in the spider's determined struggle.
- c. he learned from the spider the value of not giving up.
- d. the war was going badly and his life was in danger.
- e. it wanted to spin a web between two rafters.
- f. he had been defeated six times, his men were scattered, and he didn't think he could gather his forces again.

Solving problems

Creative Thinking. This exercise may be done orally or as independent work. If it is done orally, read each situation in turn and have the pupils give their solutions in a sentence or two. If it is to be done as a written exercise, distribute copies of the exercise to the pupils. (Responses will vary. Accept any that are reasonable.)

Below are four situations which had someone discouraged and at the point of giving up. Read each one, then write a sentence or two telling how the problem might be solved.

1. The score was 2-0 for the other hockey team and time was nearly up. I was sure my team would lose and I was about to give up, when _____

2. Kerplunk! That was the fifth time I'd fallen. I thought I'd never learn to skate, when — _____

3. That's the end of my kite-flying! I'll never get my kite out of that big maple tree." Then _____

4. "Four mistakes again! I'll never understand this new math. I just can't do it." Then _____

Word-Analysis Skills

Syllabication

Dividing into syllables words with consonant digraphs and blends. Page 285.

Spelling

Spelling words containing consonant digraphs. Page 286.

Spelling words containing consonant blends. Page 286.

Special spelling words. Page 287.

Building a spelling group. Page 287.

Mrs. Spider

Page 102

"Mrs. Spider" is an entertaining poem to be handled in a light, amusing way. It could be fitted in at any appropriate time during a study of spiders.

Objectives

Comprehension

Drawing inferences

Literature

Enjoying an amusing poem

Appreciating personification

Starting Points

Getting Ready to Listen

*Setting
a purpose
for listening*

Have the pupils turn to the table of contents and find the title that comes after "Robert Bruce and the Spider." Let them speculate on what kind of poem might be entitled "Mrs. Spider." Some will probably suggest that it might be a poem that tells a story; others will think it may be a funny poem. Suggest that they listen as you read the poem, to see if their ideas are correct.

Listening, Reading, and Enjoying

Read the poem as the pupils listen, then read it again having them follow along in their readers. Let the pupils discuss how the actual poem compares with their suggestions.

Delving Into The Poem

*Drawing
inferences*

*Noting
personification*

1. "Where do you think Mrs. Spider has her home?"
2. "How does the poet describe Mrs. Spider's house? How would you describe it?"
3. "How would Mrs. Spider entertain the gnat? What would frighten the little fly?"
4. "How does the poet present the spider in this poem?" (As a person) "Does anyone remember what we call it when an author gives human qualities to other creatures or to things? Yes, we call it *personification*. Why do you suppose the author used personification in this poem? Would the poem be as light and amusing without this device? Who will tell us, in his or her own words, what the poem would say if the spider were not personified?" Elicit something as follows: "A spider spun a web in which it might trap a gnat and which a lucky fly would stay away from." The pupils will appreciate that this statement is not light and amusing as the poem is.

Exploring Farther Afield

*Making up
conversations*

Creative Thinking. Suggest that the pupils make up a conversation that Mrs. Spider might have with the gnat; that the fly might have with his wife when he got back home and told her what he saw in Mrs. Spider's home; that Mrs. Spider might have with another spider friend.

A Poem

If you are using *Starting Points in Language*, this would be a good time to have the pupils read the poem "The Spider and the Fly," by Mary Howitt, on pages 36-37, and do the activities following the poem.

This poem may also be found in *Poems for Boys and Girls, Book 2*, Compiled by GRACE MORGAN AND C. B. ROUTLEY. The Copp Clark Publishing Company.

Page 103

Night

The poem "Night" is a beautiful study in word imagery, but the metaphor woven throughout the entire poem does not make it an easy poem for children of this age to understand.

The spider moving down its web symbolizes the setting of the moon, as the dawn merges with the night and is ultimately transformed into day. What makes the image difficult to grasp is the fact that the metaphor remains constant while the image it depicts shifts and changes.

If the children can be helped to see the poem as three separate pictures—night, dawn, day—they will appreciate how a poet can sequentially structure his ideas to give his poem meaning and order.

As the metaphor needs considerable development for understanding, it would be wise, with most groups, to allow the delicately colored images to speak for themselves and not belabor the metaphoric meaning.

Objectives

Literature

To recognize metaphors and identify them in a poem

To appreciate and visualize word pictures

To enjoy the imagery in a poem

Starting Points

Getting Ready to Listen

Discussing metaphor

Ask if anyone recalls what a metaphor is. If no one remembers, explain that it is a comparison, something like a simile, but instead of using the words *like* or *as*, it simply says that the object is the thing it is being compared to. For example, in a simile we might say "The moon is like a witch's lantern," but in a metaphor we would say, "The moon is a witch's lantern."

Write the following similes on the chalkboard and have the pupils reword them as metaphors:

Night is like a dark curtain.

Night is _____

Dawn is like a pearly veil.

Dawn is _____

Stars look like fireflies in the sky.

Stars are _____

The sun looks like a golden ball.

The sun is _____

Clouds look like fleecy lambs.

Clouds are _____

Setting
a purpose
for listening

Continue with other examples until you are sure the pupils understand.
"There are some metaphors in the poem we are about to read. Listen as I read the poem to you, to identify the metaphors."

Delving Into The Poem

Listening, Reading, and Enjoying

Identifying
metaphors;
inference

Read the poem as the pupils listen, then read it again, having the pupils follow in their readers. Have the metaphors identified. The pupils will probably have no trouble in finding "Night is a purple pumpkin" and "the moon a golden spider."

"There are two other metaphors hidden in the poem. Let's see if you can find them. What do you think the silver web might be?" (The pupils will probably mention moonbeams and star shine.) "Who will form this comparison into a metaphor?" (Moonbeams and star shine are a silver web.)

"Find the part about the stars. What are they compared to?" (Spinners or spinning wheels) "How would this idea be worded as a metaphor?" (Stars are spinning wheels spinning skeins of silver gray.)

Noting
sequential
structure

"What three times are mentioned in the poem?" (Night, dawn, day) "Which lines in the poem tell about night? Which lines tell about what happens at dawn? Which tell about daybreak?"

For advanced
groups only

"Now, can anyone tell us, in his or her own words, what the poet is describing in this poem?" Elicit something as follows: The poet describes the moon slowly moving across the sky at night, going down towards the horizon as dawn approaches, and disappearing as day breaks.

Enjoying
the poem;
visualizing
the imagery

"Now let's just enjoy the poem. As I read it to you again, close your eyes and try to see in your mind the word pictures it paints—the rounded, dark purple night sky, with glittering silver stars and moonbeams, and the round, shining moon moving slowly across—the moon slowly going down towards the horizon and the stars gradually fading out as dawn approaches—and, finally, the moon disappearing below the horizon as the day breaks." Read the poem as the children listen for enjoyment.

Interpreting
through art

As a follow-up, some of the pupils might like to paint pictures of the scenes they visualized as they listened to the poem. Discuss with the children the kinds of colors they would use to depict night, dawn, and day. The finished pictures might be shown by their painters as the graphics of a TV film to depict the imagery as others read the poem aloud.

Unit Review

Causal Relationships. To check the pupils' recall of selections in this unit and their understanding of cause-and-effect relationships, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Which Ending Is Best?

Understanding
cause and
effect

Read each sentence carefully. Choose the best ending and draw a line under it.

1. Spiders are useful creatures because
they taught us how to weave.
they have given us many superstitions.
they help to control insect pests.
2. Many people will not kill spiders because
spiders make good pets.
They believe that killing a spider brings rain.
they believe killing a spider brings bad luck.
3. Arachne had reason to be proud of her spinning and weaving because
she enjoyed spinning and weaving so much.
she really was a very good spinner and weaver.
she had been taught by a spider.

4. Athena turned Arachne into a spider because
she felt sorry for the girl.
she didn't like the girl.
she felt the world needed spiders.
5. Robert Bruce was living in the hut in the mountains because
he liked that way of spending his summer vacation.
he liked a simple home better than a palace.
he was hiding there from his enemies.
6. Robert Bruce watched the spider because
he had always been interested in spiders.
he wanted to see if it would finally succeed.
he wanted to learn how a spider spins a web.

*Discriminating
between fact
and superstition,
possible and
impossible*

Evaluating Statements. To check the pupils' ability to consider statements critically, distribute copies of the test below. (Answers are indicated for the convenience of the teacher.)

Read each sentence. If it tells something that could happen or could be true, write Yes on the line. If it is something that could not happen, write No on the line.

- | | |
|--------------|-------------------------------------------------------------------|
| <u>(Yes)</u> | 1. We can learn lessons from nature. |
| <u>(No)</u> | 2. A spider has magic powers. |
| <u>(No)</u> | 3. A goddess can change a girl into a spider. |
| <u>(Yes)</u> | 4. Doctors used to use spiders as medicine. |
| <u>(Yes)</u> | 5. There are mountains in Scotland. |
| <u>(No)</u> | 6. All spiders are descended from Arachne. |
| <u>(No)</u> | 7. Spiders teach people how to spin and weave. |
| <u>(No)</u> | 8. A spider created the world. |
| <u>(Yes)</u> | 9. It is possible for a girl to spin and weave. |
| <u>(Yes)</u> | 10. Some people believe that spiders bring good luck. |
| <u>(Yes)</u> | 11. Many Greek myths tell about contests between gods and humans. |
| <u>(Yes)</u> | 12. Little Miss Muffet was a real person. |

*Matching words
and definitions*

Word Meaning. To evaluate the pupils' understanding of the meaning of some of the new words introduced in this unit, duplicate the following exercise. (Answers are indicated for the convenience of the teacher.)

Read each definition. Then find, in the words listed above the definitions, the word that matches the definition and write it on the line.

- | | | | | |
|---------|--------|--------------|---------|----------|
| couple | rare | difficult | control | actually |
| autumn | skein | frequently | active | attempt |
| ancient | mingle | superstition | region | bargain |
| disease | fleece | ceremony | gilded | succeed |
-
1. really; in fact (actually)
 2. belonging to times long past (ancient)
 3. covered with a thin layer of gold; made
a thing look bright and pleasing (gilded)
 4. often (frequently)
 5. two things of the same kind; a pair (couple)
 6. hard to do or understand (difficult)
 7. lively (active)
 8. not usually found; unusually good (rare)
 9. the wool that covers a sheep (fleece)

10. the season of the year between summer and winter	(autumn)
11. an agreement	(bargain)
12. a place or area	(region)
13. a small bundle of yarn or thread	(skein)
14. mix	(mingle)
15. try	(attempt)
16. sickness; illness	(disease)
17. a special set of acts to be done on special occasions, such as weddings, funerals, etc.	(ceremony)
18. hold back; keep down	(control)
19. a belief that is not true	(superstition)
20. turn out well; do well; have success	(succeed)

*Visual
recognition
of words*

Word Recognition. Duplicate the following test, omitting the stars, of course, and distribute copies to the pupils. Say the starred word in each box. Ask the pupils to read all the words in the box, find the one you have mentioned, and draw a line under it.

1. married *medicine medieval	2. rare read *region	3. succeed *successful suspicion	4. couple content *control
5. folklore *frequently failure	6. skates *skeins scent	7. autumn ache *active	8. *difficult distaff distinguish
9. aught *autumn average	10. customs *couple customer	11. prescribing permission *superstition	12. *married meshes mayor
13. fleece flax *failure	14. *mingled mulberry minors	15. warp *whose woof	16. bravo *bargain gilded
17. spatula springhouse *spindle	18. cemented *ceremony caution	19. descend bravo *disease	20. *ancient ether events

Word-Analysis Progress Check

NOTE. Because lesson plans for poems and activities do not include word-analysis lessons, the progress checks on these skills are spaced out evenly and do not always coincide with the end of a unit. The next progress check follows the lesson plan for "An Island Is Born" in Unit 4.



STARTING POINTS

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
Discovery Poem, Page 105	Drawing inferences Discussing ambiguities and uncertainties Noting details	
An Island Is Born Pages 106-109	Reading for details and understanding Drawing inferences and making comparisons Selecting pertinent details in note-taking	Using a map Using reference books to locate information Taking notes and making an outline Using sequence in writing a diary
Word-Analysis Progress Check		
A Safe Volcano Page 110	Reading and following directions Appreciating need for clear sequence	Planning an activity Using charts
Recipe for a Rock Page 111	Noting the purpose of illustrations Comparing and contrasting information	Making an idea line Using selection as a starting point for research
Secret of the Shed Pages 112-122	Drawing inferences Expressing opinions Perceptual awareness of sights and sounds Understanding modes of travel Noting analogy to an old saying Inferring feelings Considering ambiguities and uncertainties; solving problems	Classifying sights and sounds
Sam McLaughlin Page 123	Drawing inferences Noting character Understanding headlines Seeing an analogous relationship Stating main ideas in headline form	Finding out about early cars Learning more about Col. Sam and his industry Organizing events in sequence
The Wheels Roll Over Pages 124-131	Recalling details Drawing inferences Understanding expressions denoting time Discriminating between relevant and irrelevant ideas	Listing and classifying Finding answers to text questions Reporting on inventions Learning about the Inca civilization
Unit Review	Matching starting points and results Recalling story information	

IN READING
for "Starting Points"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Noting format of instructional material</p> <p>Noting author's style Noting author's purpose</p> <p>Noting points of suspense</p> <p>Noting newspaper format Recognizing biography as a genre Noting difference between biography and legend</p> <p>Understanding the author's purpose and style</p>	<p>Reviewing suffix <i>er</i> of agent; introducing suffix <i>or</i> Reviewing syllabication rule 3 Placing accent in words governed by rule 3 Reinforcing use of guide words</p> <p>Dividing words into syllables and placing accent Understanding dictionary respellings</p> <p>Introducing symbol a Reviewing symbols for a</p> <p>Reviewing syllabication rule 7 Placing accent in words governed by rule 7</p> <p>Reviewing changes in root words</p>	<p>Reviewing spelling of words governed by syllabication rule 3 Special spelling words Building a spelling group</p> <p>Spelling test</p> <p>Spelling words with the two-dot a sound Special spelling words Building a spelling group</p> <p>Spelling words governed by syllabication rule 7 Special spelling words Building a spelling group</p> <p>Noting changes in root words Reviewing changing <i>f</i> to <i>v</i> before adding <i>es</i> Special spelling words Building a spelling group</p>	

	Page	Talking Moving – Acting	Valuing	Writing	
	Pages 46-47	Acting out personal experience as a basis for writing	Appreciating that writing is hard work	Questioning as a starting point for writing Writing for personal experience	
	Pages 48-49	Inferring what is happening in picture Inferring what is happening by facial expressions		Listing words to be used in writing Writing a story about a picture Writing a beginning, a middle, and an end for a story	
	Pages 50-51			Writing stories about people shown in pictures Writing stories about animals shown in pictures	
	Page 54	Relating poem to personal life	Sharing ideas about happiness		
	Page 55	Reading a poem chorally Acting to show movement of cat		Writing a descriptive story or poem about a cat	
	Pages 56-57	Acting out poem as a play Sharing fables			
	Pages 58-59	Talking about children's writing		Writing stories based on children's writings	
	Pages 60-61	Talking about excerpts from stories		Writing beginnings and endings for story excerpts	
	Pages 62-63	Answering questions posed in poems		Listing questions	
	Pages 64-65	Planning and organizing a writer's workshop Discussing writing			

IN LANGUAGE
“Starting Points”

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Reading and talking about a poem</p> <p>Understanding author's feelings</p> <p>Defining a fable Comparing modern poem with a fable</p> <p>Reading poems</p>	<p>Choosing descriptive words Using colorful words and phrases Using words and phrases to build suspense</p> <p>Using descriptive words</p>	<p>Considering sources of information for answers to questions</p> <p>Organizing workshop Presenting written work Posing questions Questioning resource person</p>	

Overview of Theme in Starting Points in Reading

*I learned all this one morning from Joe
But how much more there is to know.*

Harry Behn

This quotation is taken from the first poem in the theme "Discovery," which describes a child's first introduction to the world of nature, and suggests that the episode may have been the starting point of a lifelong interest or career. All the selections in the theme carry on the idea of starting points in science and invention. "An Island Is Born" is a fascinating article describing the formation of an island by lava spewed from an underseas volcano, from the first eruption to the first presence of life on the new island, and implies that this is how much of our land on this earth may have begun. An activity telling how to make a model volcano may prove a starting point of an interest in this branch of science for the children. "Recipe for a Rock" describes the formation of three kinds of stone. In "Secret of the Shed" two children have an exciting adventure in an amazing invention—an invention which, at this date, seems too far-fetched to ever attain reality, but so did the automobile, the submarine, the airplane and many other present-day realities when they were first suggested. A newspaper biography of Colonel R. S. McLaughlin reveals how a small company, making axe handles, sleighs, and carriages, was developed into one of Canada's major car industries. The theme closes with "The Wheels Roll Over," a light, humorous and fanciful account of the invention of the wheel and the growth of its uses which, despite its light style, nevertheless conveys the great importance of this invention in transportation and industry today.

For specific learning objectives in this theme, see the chart on pages 116-117.

Introducing the Theme in Starting Points in Reading

Ask the pupils to turn to page 104 of the reader and note the theme title and the picture. Discuss what the boy is doing, and ask the pupils what starting points this picture might provide. Lead them to see that, for the boy in the picture, this could be the starting point for a career in science; for the pupils themselves it could be the starting point of a story they might write.

"The selections in this theme all tell of starting points, some small and some big, which led to a wide variety of results, from careers to the formation of new land, from exciting adventures to great wealth and improvements in transportation. All the selections are interesting and I think you will enjoy them."

Readability of selections

In the theme "Starting Points" the story "Secret of the Shed" is easy to read and will be particularly suitable for the below-average student. The selection "The Wheels Roll Over" is light in style and should be read with ease by most students. Because of its factual content, the article "An Island Is Born" has a heavier vocabulary load and will be most suited to average and above-average students.

Overview of Theme in Starting Points in Language

The corresponding themes in Starting Points in Reading and Starting Points in Language include reading materials and language activities about the same major topic. The theme "Starting Points" has, however, been treated a little differently from other themes. In Starting Points in Reading, the emphasis is on starting points about scientific subjects that will lead to further reading, to independent research, perhaps to the adopting of a hobby.

The idea of a starting point has been used in Starting Points in Language to make students aware of the writing process. Children, like adults, do not write in a vacuum. From the opening cartoon in this theme, children recognize that writing is a reaction, a response, an outcome—of a personal experience, of looking at a photograph, of reading a poem or a prose selection. Curiosity, which is the starting point for a scientific pursuit, is also seen

as the motivation for questions that are answered in writing. The act of writing is encouraged by having children share and present their work to each other.

Because of the special treatment of this theme, no suggestions are given for the sequencing of materials from Starting Points in Reading and Starting Points in Language.

For specific activities and learning objectives in this theme, see the chart on pages 118-119.

Discovery

This charming poem tells of a boy's discovery of the world of nature. Though the discoveries named in the poem may seem small and insignificant, the boy's two greatest discoveries were that he found he had an interest in the things of nature and that there was much more to learn. The morning's incident might well be a starting point of a life-long hobby or of a career as a naturalist.

Objectives

Comprehension

Drawing inferences

Discussing uncertainties and ambiguities

Starting Points

Getting Ready to Listen

*Discussing
discoveries*

Discuss with the pupils the meaning of the word *discovery*. Elicit suggestions about important discoveries which have been made in many fields. The teacher and pupils might compile a list together.

Discoverer

Discovery

- 1.
- 2.
- 3.

If the pupils mention discoveries but do not know who made them, suggest that they consult the encyclopedia to find out.

"Discoveries don't have to be events that attract world-wide attention. Little things can be discoveries too, even if they are important only to the person who discovers them. For example, have you ever discovered a secret hiding place? Where was it?

"We can also make discoveries about ourselves. Have you ever discovered that you could do something that you thought was impossible to do? What was it? How did you discover it? How did you feel?

*Clarifying
words*

"The poem we are going to read today is called 'Discovery.' Before we begin to read, however, perhaps we had better talk about some words in the poem which you may not know. Does anyone know what the word *musty* means? Does anyone know what *lichens* are? *fiddleheads*? *salamanders*?" If the pupils don't know these words, have volunteers find them in the dictionary and read the definitions to the group.

*Setting
purposes
for listening*

"Now listen as I read the poem to you to learn what discoveries were made, who made them, and where they were made."

Delving Into The Poem

Listening, Reading, and Discussing

Read the poem to the pupils as they listen, then read it again as they follow along in their readers.

*Recall;
inference*

"What discoveries were made?"

"Who do you think is speaking in the poem? Why do you think as you do?" (The pupils may decide that the speaker is a young boy or girl, because an older person would probably know about the discoveries.)

"Who do you think Joe might be?" (An older brother or friend; a relative; a local farmer or naturalist)

"Where do you think the discoveries were made? Why do you think so?" (Responses will vary. Some may be: in the woods, because that is where jack-in-the-pulpits and fiddleheads are usually found; in the country, because the things discovered are not usually found in towns or cities; in a park, if there happens to be a park in your area that is left in its natural state; etc. Accept any responses that can be defended.)

Considering
ambiguities and
uncertainties

"We have been talking about the actual things that were discovered that morning. But there was another discovery mentioned in the poem. What was it? The last line will give you a clue." (There is a great deal more to learn about the things in nature.) "What are some of the other things left to discover? Do you think the boy (girl) will try to find out about the other things left to learn? Why do you think as you do?"

"If the boy (girl) goes on to study the things in nature, then what other discovery do you think he (she) made that morning—about himself (herself)?" (That he (she) is interested in nature) "In that case, the discoveries made that morning might be a starting point of something important to the boy (girl). What do you think they might lead to?" (The boy (girl) might become a naturalist when he (she) grows up.)

Noting details;
inference

"Now let's read the poem again and notice some of its details. What usually happens to puddles after the rain has stopped? Why do you think this puddle remained?"

"What do you think they did with the tadpole, after they had examined it? Have you ever caught a tadpole? Is it easy? Why, or why not?"

"At what time of year do you think this event took place? Why?" (In the spring. The ferns and jack-in-the-pulpits were just beginning to grow.)

For Added Interest and Enjoyment

Activities

If sufficient interest is shown, plan a field trip to a nearby pond or park, to let the pupils make discoveries of their own. On their return to the classroom, encourage them to write poems or stories entitled "Discovery."

As a follow-up, the pupils might enjoy setting up a terrarium including plants and animals gathered on the excursion. Have them keep a daily or weekly record of any new discoveries observed in the plants or animals.

Books

BUCK, MARGARET WARING: *In Woods and Fields*. Abingdon Press.

HOFMANN, MELITA: *A Trip to the Pond*. Doubleday & Company, Inc.

SELSAM, MILLICENT: *How to Be a Nature Detective*. Harper & Row, Publishers.

STONE, A. HARRIS: *Days in the Woods*. Prentice-Hall, Inc.

Poems

Most anthologies of poetry for children contain a good representation of nature poems. Read some to the pupils for their enjoyment.

Pages
106-109

An Island Is Born

The birth of Surtsey is an exciting, alive story that will appeal to the curiosity and sense of discovery inherent in young readers. Although the language pattern and vocabulary are fairly difficult, even the below average reader will be stimulated by the sense of adventure.

The story provides a wonderful opportunity for making predictions of what the future holds—if the fires inside the earth are still burning, will another Surtsey be born? Where? How will it affect our lives? The selection also establishes excellent starting points for research in science and geography.

Vocabulary

Names: *Iceland, Great Britain, Newfoundland, Hawaii* (hə wī'e), *Danish, Arctic, Surtsey, Surtur, Java, Krakatoa* (krä kä tou').

Technical Terms: *tephra* (tef'rə), *sulphur dioxide* (sul'fər dī ok'sid), *hydrogen* (hī'drə jən), *bacteria* (bak tēr'ē ə), *algae* (al'jē), *geologists* (jē ol'ə jists), *Fahrenheit* (far'ə n hi t'), *botanists* (bot'en ists).

Phonetic Words: *currents, earthquakes, volcanoes, eruption, exploding, example, inhabit, inhabitants, temperatures, huddled.*

More Difficult Words: *lava, explosions, poisonous, glaciers, journey, craters.*

Since the vocabulary in this selection may present some difficulties, preliminary vocabulary work might be wise. On a map of the world have the pupils find the places listed under *Names* above. The island of Surtsey is too new to be on most maps. Show the pupils the approximate location twenty miles off the southern coast of Iceland. Write the place names on the chalkboard and have the pupils pronounce them.

Write the technical terms on the chalkboard. Pronounce each one and have the pupils say it after you. Go over the words until the pupils can say them easily.

Objectives

Comprehension

- Reading for details and understanding
- Drawing inferences and making comparisons

Creative Thinking

- Adding thoughts and feelings to details in a diary

Language Development

- Matching words and definitions
- Understanding analogous relationships

Locating and Organizing Information

- Using reference books to locate information
- Selecting pertinent details in note-taking
- Organizing notes into an outline
- Using sequence in writing a diary

Starting Points

Getting Ready to Read

Research and discussion

About a week before you plan to introduce the selection, set up in the classroom a box with a bright, eye-catching sign saying "Take One." Put the box in a prominent place where pupils will be sure to see it. Do not, however, announce your plans to the children.

Inside the box place slips of paper, each slip containing two or three questions about volcanoes and instructions as to what the pupils are to do. Instructions and some suggested questions are:

Read the questions. Using the encyclopedia or another reference book, locate some information to answer the question. Write down your information and be ready to discuss your answers.

1. What is a volcano?
2. How is a volcano formed?
3. In what parts of the world are there volcanoes?
4. In what ways is a volcano destructive?
5. How can scientists predict when a volcano may erupt?
6. Why is it important to know when a volcano may erupt?

When the pupils have had time to do this research, explain that you are anxious to discover who was curious enough to investigate the contents of the questions box. Have pupils report their findings to the whole group.

Distribute copies of an outline map of the world to the pupils. Using a large wall map or an atlas as a guide, direct the children to locate and mark the following:

Denmark
Atlantic Ocean
Iceland
Directions north, south, east, west

Tell the pupils that Iceland was settled by the Danes over a thousand years ago. Have them trace the route that Danish sailors might have followed from Denmark to Iceland.

*Setting
purposes
for reading*

Read the introductory paragraph on page 106 to the pupils. Pause after the pupils have located Great Britain, Newfoundland, and Hawaii to ask, "How are these lands alike?" and elicit the response, "They are all islands." Continue to read to the end of the introduction, then suggest that the pupils read the selection "An Island Is Born."

Reading and Checking

*Literal
comprehension*

Let the pupils read the selection through and allow time for spontaneous discussion. Call upon volunteers to tell in their own words how the island was formed.

Delving Into The Selection

Rereading for Specific Purposes

*Reading for
details and
comprehension*

Since this selection contains rather a lot of information for the pupils to master in one or two readings, have them read it again to find and discuss specific information. Guide this reading by asking the questions below and having the pupils read to find the information needed to answer the questions.

1. "Read to the end of the first paragraph in column 1 on page 107. How do the warm ocean currents and hot springs affect the climate of Iceland? What are hot springs?

2. "Read the next paragraph. Why are Icelanders not surprised at earthquakes, falling ash, and hot, flowing lava?

3. "Read the next two paragraphs. How did the people of Iceland know a volcano was erupting, when the eruption was taking place twenty miles off the southern coast? For how long did the volcano continue to erupt?

4. "Read the next two paragraphs. What happened when the volcano stopped exploding? How long did the lava continue to flow? What caused the lava to harden? Who was Surtur? Why was it appropriate to name the new island after Surtur?

5. "Read the next two paragraphs. What dangers did the first men to land on the island encounter? Who were the men? Why were they so anxious to visit the island? What made them think that life might begin to inhabit the island? What example does the selection give?

6. "Read the next two paragraphs. What were the first living things the scientists found on the island?

7. "Read to the end of the first paragraph of the third column on page 109. What plants and living creatures does the selection mention that have come to the island since the first visit? How have birds and the winds contributed to life on Surtsey? How was it possible for a plant that probably came from Scotland to grow on Surtsey? What is a geologist? a botanist?

8. "Read the last three paragraphs. Why is Surtsey of such great interest to scientists? What lessons can Surtsey teach us?"

Thinking about What Was Read

*Relating
reading to life:
inference*

1. Refer to the reasons why the scientists were anxious to study Surtsey and the information that could be obtained there. "Of what use can this knowledge be to us?" Help the children to see that in increasing our understanding of our earth as it is today, how it was formed,

*Drawing
inferences;
making
comparisons
Reading
informational
articles*

and how life begins on newly formed land, it could help us to know how to use the resources of the earth wisely. Since the world is becoming crowded, it may be useful for us to know how soon new land formed by volcanic action and land devastated by volcanoes or other disasters can be expected to be habitable.

2. Encourage the pupils to tell what they know about the precautions taken by astronauts who land on the moon—how they protect themselves against the change in environment. Apply this to the scientists landing on Surtsey. "What precautions would the scientists have had to take? Against what was it necessary for them to protect themselves?"

3. "When we read a story, we usually read it through fairly quickly. When we read 'An Island Is Born,' we read it slowly, a paragraph or two at a time, and paused to think about and discuss what we read in each small part of the article. Why did we read 'An Island Is Born' in this way?" Lead the pupils to understand that we usually read a story for enjoyment only, and so we read quickly enough to follow the action and find out what happened. When we read an article like "An Island Is Born," however, we are usually reading for information. Therefore we have to read more slowly and stop to think about what we are reading, so that we will take in all the information and details the article contains and will not overlook anything important.

Exploring Farther Afield

*Writing
a diary*

Sequence; Creative Thinking. "Pretend that you were living on the south coast of Iceland and watched the birth of Surtsey from its beginning on November 14, 1963, to man's first visit to Surtsey in December, 1964. Write a diary telling about what you saw, heard, and felt. Include dates in your diary. Don't try to write an entry for every day though. Write about the main events—the first explosions, the end of the explosions and the beginning of the lava flow, the first appearance of the hardened lava above the surface, and the news that scientists were going to the island. If you wish, you may write a couple of entries in between these events. Your first entry might be:

November 14, 1963. Wakened suddenly in the night by huge explosion—sky lighted by great tongues of fire—steam and flying ash filled the air. Shocked, we stood at the window for over an hour and watched. Explosions continued all day and are still taking place.

*Items about
eruptions and
earthquakes*

Reading the Newspaper. Volcanic eruptions and earthquakes are fairly common occurrences. Suggest that the pupils watch for accounts of these events in the newspapers. Have them clip out the accounts from the newspapers and put them on the class bulletin board for others to read.

*Finding out
more about
items mentioned
in the article*

Research. There are quite a number of topics for research in connection with this article which might interest the pupils. Some may wish to find out more about Iceland or about Danish explorations in the past. Some may wonder in what other ways islands have been formed. Others may wish to know more about volcanoes or the causes of earthquakes.

Let the pupils choose a topic and find information about it in the encyclopedia or other reference books. If they are using science books, remind them to save time by looking in the index for the numbers of the pages containing the information they want. Remind the pupils also to take notes as they read, and arrange the information in outline form. When the research is finished, allow time for oral or written reports.

For Added Interest and Enjoyment

Books

ALLEN, HAZEL: *Up from the Sea Came an Island*. Charles Scribner's Sons.

GROH, GEORGE: *Land, Sea, and Sky, an Introduction to the Wonders of Natural Science*. Collier-Macmillan Canada, Ltd.

KALINA, SIGMUND: *The House That Nature Built*. Lothrop, Lee & Shepard Company, Inc.

LAUBER, PATRICIA: *Junior Science Book of Volcanoes*. Garrard Publishing Company.

MATTHEWS, WILLIAM HENRY: *Introducing the Earth: Geology, Environment, and Man*. Dodd, Mead & Company.

Films

Earthquakes and Volcanoes. Film Associates of California. 14 mins, color/b&w.

A World Is Born. Walt Disney Productions, Educational Film Division. 20 mins, color.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Taking notes;
selecting
pertinent
details*

Note-Taking. This exercise is designed to help those pupils who have difficulty in discriminating between relevant and irrelevant information when making notes during research projects.

Ask the pupils to pretend that they are seeking information on how islands are formed by volcanoes, and are reading the reader selection as a source. Point out that they will be interested only in the information about their topic and will want to make notes only on that subject, not on anything that tells specifically about Surtsey. Have them read each page (or, if necessary, each column) in turn and tell what notes they would make. As the notes are given, write them on the chalkboard. Question occasionally to make sure the pupils understand why certain items are included and others are not. For example:

"Read page 106. Would you make notes on any information given on this page?" (No) "Why not?" (Because it doesn't tell about the topic; it tells only about Surtsey and Iceland.)

"Read page 107. What notes would you make of the information on this page?" (Explosions under the ocean—continue for some months—ash piles up above sea level—flames shoot out of ash hill—explosions stop—lava pours out and flows down toward sea—flows for some months—hardens as it cools—builds up a bare rocky island—rock remains hot for some time—whirlwinds, volcanic gases, electrical storms—clouds of poisonous gases.)

When the notes have been given for page 107, ask such questions as, "Why didn't we make a note about the presence of volcanic action in Iceland? about the flames shooting up out of the ocean during the first explosions? about the island being 400 feet above the waves? about the scientists going to the island?" Lead the pupils to see that these details refer specifically to Surtsey and may or may not be true in the formation of other volcanic islands.

Proceed in the same manner with pages 108 and 109. When all the notes have been taken, they may be arranged in outline form. To round out the exercise, let volunteers prepare a talk on how islands are formed by volcanoes, using the outline as a guide.

Word Meaning. There are some interesting terms included in the selection. Check on the pupils' understanding of them by distributing copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each word in Column A and find its meaning in Column B. Write the letter of the meaning on the line before the word in Column A.

Column A

- (d) 1. ocean currents
- (g) 2. eruption
- (b) 3. tephra
- (a) 4. lava
- (i) 5. bacteria
- (k) 6. glaciers
- (c) 7. algae
- (e) 8. geologist
- (h) 9. botanist
- (j) 10. crater
- (f) 11. lichens

Column B

- a. melted rock
- b. ash deposit
- c. small green plants, usually found in water
- d. streams of water flowing through the other water in an ocean
- e. a scientist who studies the earth's crust and how it is made up
- f. small, flowerless plants that grow on rocks and trees and resembles moss
- g. the bursting forth of lava from a volcano
- h. a scientist who studies plants
- i. very tiny and simple plants
- j. the opening at the top of a volcano
- k. masses of ice moving slowly down a mountain or along a valley

*Using an outline
to prepare a
report
Matching words
and definitions*

When the exercise is finished, check to see that the words and definitions have been matched. If there are errors, or if some pupils have not been able to match all the words and definitions, have the pupils look up the words in question in the dictionary.

Word-Analysis Skills

Structural Analysis

Reviewing suffix *er* of agent; introducing suffix *or*. Pages 287-288.

Syllabication and Accent

Reviewing Rule 3, governing syllabic division of words with suffixes and prefixes. Page 288.

Accent in words with suffixes and prefixes. Page 288.

Using the Dictionary

Reinforcing the use of guide words. Page 288.

Word Meaning

Understanding analogous relationships. Page 288.

Spelling

Reviewing spelling of words governed by Syllabication Rule 3. Pages 288-289.

Special spelling words. Page 289.

Building a spelling group; recalling a spelling group. Page 289.

Word-Analysis Progress Check

Dictionary Usage

Understanding dictionary respellings. Page 290.

Syllabication and Accent

Dividing words into syllables and placing the accent mark. Page 290.

Word Meaning

Recognizing homonyms. Pages 290-291.

Spelling

Spelling test. Page 291.

A Safe Volcano

This activity is well worth doing. Not only will it provide excellent practice in reading to follow directions, but it will also give the pupils an interesting and enjoyable experience, and could arouse in some an interest in science that could be the starting point of an eventual career in that field.

Vocabulary

Chemicals: *ammonium dichromate* (ə mō' nē əm dī krō' māť), *magnesium* (mag nē' zē əm).

Phonetic Words: *mixture*.

More Difficult Words: *chemicals*, *demonstration*, *papier mâché* (pā' per ma' shā').

Write the words *ammonium dichromate*, *magnesium*, *papier mâché*, and *chemicals* on the chalkboard. Pronounce them and have the pupils say them after you. Give practice in pronouncing these words until the children can handle them with ease.

Objectives

Comprehension

Noting format of instructional material

Reading and following directions

Appreciating need of clear sequence

- Creative Thinking
 - Writing descriptions
- Organizing
 - Planning an activity

Starting Points

Getting Ready to Read

*Setting
purposes
for reading*

Have the pupils find the title in the table of contents and let them speculate on what kind of volcano might be a safe volcano. When speculations have died down, ask the pupils to turn to page 110 in their readers. They will be delighted to note from the diagrams that this is going to be something they can make, and they will be anxious to find out what they are to do.

Delving Into The Selection

Reading and Discussing

*Noting the
format*

Have the introduction read and then let the pupils read through the selection. Allow time for spontaneous reactions and discussion.

Call attention to the format of the selection—first the making of the volcano is dealt with, then the activating of it. In each case the ingredients and utensils are listed, and then the instructions are given step by step. Ask if this format reminds the pupils of anything, and elicit that it is the same as the format of a recipe, as given in the selection “Kids Cooking.”

*Reading
directions*

Recall that a recipe should be read at least four times and lead the children to see that directions for making something require the same number of readings by questioning somewhat as follows:

“Why would you need to read the directions the first time?” (To see if you would enjoy making the item, how much trouble would be involved, and approximately how much time it would take.)

“What would you look for the second time you read the directions?” (The ingredients or materials and utensils needed.)

“Why would you read the directions the third time?” (To check to be sure all ingredients, materials, and utensils are at hand; to note any advance preparations that may be necessary.)

“When would you read the directions a fourth time?” (As you are following the directions in actually making the article.) “How would you read the directions this time?” (Step by step as you proceed.) “What might happen if you didn’t follow the directions carefully?”

Draw the parallel between a recipe for cooking something and directions for making something. Lead the pupils to see that they are the same in format and in reading.

Making the Volcano

Planning

Before beginning, it would be wise to plan with the pupils the physical set-up for this activity—whether the entire class will work together to produce one volcano, or the class will be divided into small groups, each group to make its own volcano, and when the work involved will be done.

Charts

Help the pupils to decide who should be responsible for bringing the necessary materials and equipment. Charts might be made headed “Utensils” and “Materials,” with the children’s names beside the items they will bring. If this activity is being done by small groups, each group will require a chart.

*Following
the directions
Papier mâché*

Let the pupils work as far as possible on their own, but check to be sure the directions are followed correctly and step-by-step in the proper sequence.

In the interests of time the teacher may wish to make up the papier mâché. However, it is quite simple for the pupils to make, and would provide additional practice in following directions.

If the pupils are to make the papier mâché, duplicate the following directions and give a copy to each group. Discuss when this part of the procedure should be done, and elicit

that it should be done first of all. Remind the pupils to include the materials and utensils in their charts.

What You Need

a big paper bag	a pail
some old newspapers	a measuring cup
some powder paste	a set of measuring spoons

Tear the sheets of newspaper into three-inch squares and put them into the paper bag. When the paper bag is full, shake it well to separate the pieces.

Empty the bag of paper pieces into a pail and soak the paper pieces in water for two or three days. Keep enough water on the paper to cover it.

After the paper has soaked, squeeze out the water.

Measure the number of cups of paper pulp.

Add to the paper pulp two tablespoons of powder paste for each cup of pulp.

Mix thoroughly.

Activating the
volcanoes

When the volcanoes are ready, let the pupils set them off, one by one, and enjoy the display. The children might like to invite another class and any teachers who are interested in science to enjoy the volcanoes with them.

Exploring Farther Afield

Writing
descriptions
Performing other
experiments

Creative Writing. Some of the pupils might like to write descriptions of the safe volcanoes in action.

Science. Those pupils who have enjoyed this activity particularly will probably wonder if there are other science activities they can do. Suggest that they look in the library for books giving directions for science activities they can do. Elementary-school science texts and books such as the following will help them.

FERAVOLO, ROCCO V.: *Junior Science Book of Water Experiments*. Garrard Publishing Company.

PINE, TILLE S. and LEVINE, JOSEPH: *Simple Machines and How We Use Them*. McGraw-Hill Book Company, Inc.

RIDMAN, BOB: *Simple Science Fun*. Parents' Magazine Press.

Let the pupils demonstrate their favorite experiments for the class.

Page 111

Recipe for a Rock

This is another item containing interesting information as a follow-up for the article "An Island Is Born."

Vocabulary

Scientific Terms: *pumice* (pum'is), *igneous* (ig'nē əs), *sandstone*, *sedimentary* (sed' ə men'tə rē), *gneiss* (nis), *metamorphic* (met'ə mōr'fik).

Phonetic Words: *minerals*, *cobbles*, *layers*, *index*.

More Difficult Words: *boulders*, *pressure*.

Write *pumice*, *igneous*, *sedimentary*, *gneiss*, and *metamorphic* on the chalkboard. Pronounce the words and have the pupils say them after you, practicing until they can handle them easily.

Objectives

Comprehension

Noting the purpose of illustrations

Comparing and contrasting information

Literature

- Noting the author's style
- Noting the author's purpose

Organizing Material

- Making an idea line

Research

- Using the selection as a starting point for research

Starting Points

Getting Ready to Read

Setting a purpose for reading

During the reading of "A Safe Volcano," the pupils' eyes will have strayed over to the next page, and the title "Recipe for a Rock" will have them wondering if this will be an activity for making imitation rocks. Let them air their opinions on what the selection may be about, then suggest they read to find out if their ideas are correct.

Delving Into The Selection

Reading and Discussing

Discussing title and style

Let the pupils read the selection through and allow time for spontaneous discussion. Then promote a more thorough discussion with questions such as the following:

1. "What do you think of the title of this article? Why do you think the author gave the article this title?" (To capture interest) "What else might he have called it? Do you think your titles sound as interesting as 'Recipe for a Rock'?"

"Is this selection really a recipe? Could you actually follow its directions to make rocks? Why or why not?" (No. The materials would be impossible to obtain and handle, and the time required is too long.)

"What is the purpose of the selection?" (To give information on how rocks are formed) "How is it like a recipe and how is it different?" (It gives step-by-step directions; it does not give a list of ingredients.)

"Why do you think the author used this style?" (To make the selection light and interesting) "What words would you use to describe the style?" (Funny; amusing)

Purpose of illustrations

2. "Notice the illustrations. What purpose do they serve?" (They show what the different types of rock look like.) "Would a fanciful illustration—say, of Mother Nature stirring rock ingredients in a big pot over a fire—be as suitable for this article? Why or why not?" (Opinions will vary. Yes, it would heighten the light, amusing touch. No, the purpose of the article is to give information and the style adds enough lightness.)

Comparing and contrasting using an idea line

3. "Let's make a chart showing how igneous, sedimentary, and metamorphic rocks are formed. What headings will we need?" (Ingredients, How Formed, Appearance, Common Names) As the headings are given, sketch a chart form on the board and enter the headings in their proper places. Then have the pupils suggest the details that belong under each heading and fill in the chart. The finished chart should be somewhat as on page 131.

Types of stone; recall

4. "The description of the ingredients which form sandstone lists different kinds of stones. What are boulders? cobbles? pebbles?" If the pupils cannot suggest fairly accurate definitions, have them look up the words in the dictionary.

"When would we use the general term rock?" (When speaking of large masses of rock, or of pieces broken off large masses of rock which have not been formed into boulders, cobbles, or pebbles by the action of the elements.)

Exploring Farther Afield

Making a rock collection

A Rock Collection. Have the pupils read the suggested activity which follows the selection, and encourage them to start a rock collection. Discuss with them the system of identification they prefer to use and help them to set up the system and get started. If the pupils would like to start off with a class rock collection, let them do so. Mark each specimen in some way to indicate

Headings	Igneous Rock	Sedimentary Rock	Metamorphic Rock
Ingredients	Melted volcanic rock	Old rocks	Sedimentary rock Igneous rock
How Formed	Melted by a volcano and poured forth in an eruption	Broken down into sand by wind and rain and piled into layers by flowing water	Heat and pressure; hot gases and tons of heavy rock
Appearance	Full of holes made by air bubbles	Fairly smooth and even	Striped, showing stone pressed into layers
Common names	pumice	sandstone	marble slate gneiss

*Drawing
fanciful
illustrations
Finding out
about rocks*

who brought it in, so that the rock samples can be returned to their owners at the end of the school year, to be used as bases for individual collections.

Illustration. Refer to the discussion of the illustrations and let those who wish to do so draw or paint fanciful illustrations to go with the reader selection. Display the finished efforts for the enjoyment of all.

Research. Some of the pupils may be interested in finding out more about rocks. Suggest that they look in the encyclopedia and science books. Remind them to take notes and arrange the notes in an outline for handy reference. If they wish to share their findings with the group, allow them to give oral reports.

For Added Interest and Enjoyment

Books

ALIKI: *Fossils Tell of Long Ago*. Fitzhenry and Whiteside, Ltd.
 HENROID, LORRAINE: *The Rock Hunters*. G. P. Putnam's Sons.
 MCFALL, CHRISTIE: *Wonders of Sand*. Dodd, Mead & Company.
 RUSSELL, HELEN ROSS: *Soil: a Field Trip Guide*. Little, Brown and Company.
 SWAIN, SU ZAN N.: *The Story of Rocks, Revised Edition*. Doubleday & Company.

Filmstrip

Learning about Rocks and Minerals. National Film Board. 47 fr, color.

**Pages
112-122**

Secret of the Shed

This delightful story about an amazing vehicle, the *Dabchick*, and the exciting adventures two children had while riding in the *Dabchick*, will hold the children's attention right to the end. Once started into reading the story, they will not want to stop until they find out all the things that happened and how the adventure turned out.

Vocabulary

Enrichment Words: *Wright Brothers, Laszlo Biro* (loz' lō bē'rō), *amphibian, hydrofoil, submarine, rotor blades*.

Phonetic Words: *truthful, complicated, polished, wreck, scrunching, cable, sheltering*.

More Difficult Words: *lever, plunged, octopus, hovered, barnacles, scurried, horrified*.

Objectives

- Comprehension
 - Drawing inferences and expressing opinions
 - Characterization
 - Inferring feelings
- Creative Thinking
 - Conducting an interview
 - Interpreting through art
 - Making things out of junk
 - Considering ambiguities and uncertainties
- Language Development
 - Reviewing antonyms
- Literature
 - Noting points of suspense
- Organization
 - Classifying sights and sounds

Starting Points

Getting Ready to Read

Preliminary activities

Ask the pupils to open their readers to page 112. Read the first activity to the pupils and let them either write down the five inventions, as suggested in the reader, or give them orally and discuss their importance.

Continue on with the second activity.

At this point the pupils will surmise that the story has to do with an invention. Tell them that the invention is connected with travel. Discuss with the children all the different modes of travel today. Classify their suggestions under several headings, such as:

Air

Land

Water

Lead the children to discover any methods of travel which might be listed under more than one heading.

Read the following sentence from the story:

Mr. Marble was an inventor, and his house was full of strange and complicated inventions.

Write *Dabchick* on the board. Tell the children that the *Dabchick* is an invention which provides some means of transportation. Have them predict what the invention might be. Keep the list of their suggestions for checking after reading to see which predictions were most accurate.

Setting purposes for reading

Have the pupils read the lead-in to the story (the last paragraph of column 1, page 112), to find more clues about the *Dabchick*. Let them discuss what such a machine could do and what might happen. By now the pupils will be full of curiosity about the story and will be anxious to get on with the reading.

Reading and Checking

Let the pupils read through the story. When they have finished, allow time for spontaneous reaction. Have the children compare their suggestions about the *Dabchick* with the actual vehicle. Ask various pupils what they wondered about most before reading the story and what information they found in the story.

Delving Into The Story

Thinking about What Was Read

Evaluation

1. "Did you like this story? Why, or why not? Which part did you like best? Why? What words would you use to describe the story?" (Exciting, thrilling, etc.)

Drawing
inferences;
expressing
opinions

2. "Did Jane and Tom do wrong in going into the shed and getting into the *Dabchick*? Why do you think as you do?" (Yes, because Mr. Marble obviously didn't want them in the shed near his invention or he would have taken them in or told them what was in there when they asked about it.)

"Did Jane and Tom know they were doing wrong? How do you know?" (Yes. They made sure no one was watching them. They hid when the shed door opened.)

"Why did they do it?" (They were bored and curious.)

"Why was Mr. Marble upset when he discovered that the children were in the *Dabchick*?" (He was testing the *Dabchick* for the first time, and it could have been dangerous.)

"Why didn't he turn back and take the children home?" (This was an official test, with a set schedule. Arrangements had been made, and specatators were waiting to see what the *Dabchick* could do. It would have spoiled the whole test if Mr. Marble had departed from the schedule.)

"Why did the *Dabchick* go around in circles when it snagged on the cable of the sunken ship?" (It could only go ahead as far as the length of the cable, then it had to swing around. Demonstrate with a piece of string to clarify, if necessary.)

"Why did Mr. Marble think at first that one of the jet engines had failed?" (The effect would be the same. With power on one side and not on the other, the *Dabchick* would go around in circles.)

"Why did Mr. Marble let Tom try to dislodge the cable? Do you think he was right to let Tom do such a dangerous thing? What else might he have done?" (Responses will vary.)

"Why didn't the children's parents scold them for doing wrong?" (They had been so afraid of what might happen to the children that they were thankful to get them back safe and sound.)

Noting points
of suspense

3. "There are some very exciting parts in this story. What parts made you anxious to read on to see what happened?" The pupils will probably suggest:

When Jane and Tom peeked into the shed.

When the shed door opened.

When the *Dabchick* rushed towards the cars on the highway.

When the *Dabchick* plunged down into the sea.

When the *Dabchick* caught on the ship's cable.

When Tom crawled out on the wing to dislodge the cable.

When the *Dabchick* landed at the airport.

Characterization

4. "How would you describe Mr. Marble's character? Why do you think as you do?" (He was clever—he invented the *Dabchick*; he was inclined to start things, then lose interest and never finish them; he was a bit peculiar—when Tom and Jane questioned him about the shed, he smiled and pointed to the sign instead of telling them to keep out; he was thoughtful—he let the children's parents know where they were; he liked children—he was just upset, not cross, when he discovered they were in the *Dabchick*.)

"How would you describe Tom?" (He was curious—he went into the shed even though he knew he shouldn't; he liked excitement—he obviously enjoyed the adventure; he was observant—he was the first to see the sunken ship; he was brave—he climbed out onto the wing and dislodged the cable; he was persevering—he kept at the cable until he freed the *Dabchick*, even though it was difficult and uncomfortable.)

"How would you describe Mr. and Mrs. Robbins?" (They were kind and thoughtful, and loved their children—they were thankful to get the children back safely—they didn't spoil the children's enjoyment of the adventure by scolding—once it was safely over, they were glad the children had had an exciting adventure to tell to their friends.)

Rereading for Specific Purposes

Dramatic
reading

The pupils would enjoy reading this story aloud in dramatic fashion, with one pupil reading the narrative parts and individuals reading the parts of the various characters. Change readers often, so that everyone has a chance to read. Remind the pupils to interpret the feelings and excitement by using stress and voice modulation.

Selecting
modes of
travel

Understanding Modern Methods of Travel. Have the pupils read the suggested activity on page 122 of the reader (in the lefthand column). Direct them to decide which method of travel they would choose for each journey mentioned and be ready to support their choices with reasons. It would be a good idea to display a large map of Canada while the children are doing this exercise, so that they can see what is involved in traveling from one part of Canada to another in areas that may not be familiar.

When the pupils have had time to make their decisions, have them tell their answers. If there is disagreement on modes of travel in any instance, let the group discuss the pros and cons of the suggestions offered. They may decide that in some instances more than one type of transportation is feasible.

Discussing
an old saying

Relating Reading to Life. Introduce the expression "Curiosity killed the cat." Discuss its meaning with the group. Relate it to the story by asking "How did Jane and Tom reveal curiosity? In this case it turned out all right, but what might have happened?"

Encourage the pupils to tell of times when they have been very curious to see or try something they were told not to look at or do. "What happened? Did you do it again? Did it kill your curiosity about other things?"

"A second part has been added to this old saying. It is, 'Satisfaction brought him back.' How did you satisfy your curiosity?"

Discussing the
importance of
planning and
testing

Discussion. Promote a discussion with the pupils on the importance of an invention's being thoroughly planned, tested, and altered before being put to general use. Relate this to discoveries in space and in the medical field.

Acting scenes
from the story

Creative Dramatics. Have the children act out one of the scenes at the airport:

- a. The reporters rushing up to get pictures and interviews.
- b. The reunion between the children and their parents.
- c. Mr. Marble's speech.

Encourage the pupils to supply suitable gestures and dialogue as they act out the scenes.

Conducting
an interview

Interviewing. Suggest that the pupils choose partners and pretend one is a reporter, the other Mr. Marble or one of the children. Have each pair plan an interview at the airport, deciding what questions the reporter would ask and what replies the one being interviewed would give. Remind the children to check with the story for specific details.

When the pupils are ready, let them either present their interviews to the group or record them on a tape recorder.

Making a
crayon resist

Art. Some children might enjoy drawing, with wax crayons, a scene that might have been viewed through the window of the *Dabchick* when the machine was in the sea. Instruct them to press quite firmly when using the crayons. When the crayon drawings are finished, have the pupils paint over the entire scene with a blue wash, made by putting a little blue coloring in the water.

Making junk
inventions

Creative Handicraft. Have the children bring in a collection of junk materials—boxes, pieces of styrofoam, buttons, string, empty Javex bottles, toilet paper rolls, wire, wood, scraps. Let the children work individually or in small groups to create inventions from the junk material. Direct them to think of suitable names for their inventions and to list possible uses.

When the inventions are finished, plan a display. Invite another class in to see the inventions. Have each inventor, or a spokesman from each group of inventors, explain the creations.

For Added Interest and Enjoyment

Books

BRINLEY, BERTRAND R.: *The Mad Scientists' Club*. J. B. Lippincott Company.

FLEMING, IAN: *Chitty-Chitty-Bang-Bang*. Random House Inc.

KILIAN, CRAWFORD D.: *Wonders, Inc.* Parnassus.

LINDGREN, ASTRID: *Karlsson-on-the-Roof*. The Viking Press.

MAYER, MARIANNA: *Me and My Flying Machine*. Parents' Magazine Press.

MCHARGUE, GEORGE: *The Wonderful Wings of Harold Harrabescu*. De la corte.

SIMON, SEYMOUR: *The Paper Airplane Book*. The Viking Press. (How to make paper airplanes.)
WAHL, JAN: *Lorenzo Bear & Company*. G. P. Putnam's Sons.
YOUNG, MIRIAM: *If I Flew a Plane*. Lothrop, Lee & Shepard Company, Inc.

Poems

Read the following poems to the children for their enjoyment.

Questions at Night

Why
Is the sky?

What starts the thunder overhead?
Who makes the crashing noise?
Are the angels falling out of bed?
Are they breaking all their toys?

Why does the sun go down so soon?
Why do the night-clouds crawl
Hungrily up to the new-laid moon
And swallow it, shell and all?

If there's a Bear among the stars,
As all the people say,
Won't he jump over those pasture-bars
And drink up the Milky Way?

Does every star that happens to fall
Turn into a firefly?
Can't it ever get back to Heaven at all?
And why
Is the sky?

Louis Untermeyer

The Answers

"When did the world begin and how?"
I asked a lamb, a goat, a cow:

"What's it all about and why?"
I asked a hog as he went by:

"Where will the whole thing end, and when?"
I asked a duck, a goose, a hen:

And I copied all the answers too,
A quack, a honk, an oink, a moo.

Robert Clairmont

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Inferring
feelings*

Interpreting Emotions. Duplicate the following exercise and distribute copies for independent work. (Answers are indicated for the convenience of the teacher.)

Read each question below and think how the character or characters would feel. Choose the word below the question that best describes the feeling and draw a line under it.

1. How did Jane and Tom feel while they were gardening?
happy bored excited
2. How did Jane and Tom feel when they saw the shed door open?
curious alarmed pleased
3. How did Jane and Tom feel when the shed doors began to open?
alarmed guilty sorry
4. How did Jane and Tom feel when the Dabchick raced towards the cars and trucks?
excited calm alarmed
5. How did Mr. Marble feel when he discovered the children were in the Dabchick?
frightened startled amused
6. How did Tom and Jane feel as the Dabchick plunged into the sea?
safe frightened bold
7. How did Mr. Marble feel when the Dabchick started to go round in circles?
worried angry disappointed
8. How did Mr. Marble feel when he saw the storm clouds?
annoyed anxious sad
9. How did Jane, Tom, and Mr. Marble feel when the Dabchick started up again after Tom had dislodged the cable?
happy disturbed dismayed
10. How did Mr. and Mrs. Robbins feel when the Dabchick landed at the airport?
worried relieved angry

*Considering
ambiguities and
uncertainties*

Creative Thinking. Write the following questions on the chalkboard or distribute duplicated copies to the pupils. Allow time for the children to consider each question, then have the responses given orally or in writing. (Responses will vary. Accept any logical ideas. Give special praise to those who show originality and imagination.)

What might have happened—

1. If Tom and Jane had not gone into the shed?
2. If the helicopter blades had stuck when the Dabchick was speeding along the highway?
3. If Mr. Marble had not sent a radio message telling Mr. and Mrs. Robbins where the children were?
4. If the helicopter blades hadn't stopped spinning and folded down when the Dabchick plunged into the sea?
5. If Tom hadn't succeeded in dislodging the cable?
6. If Mr. Marble and the children had spent so long examining the sunken ship that they were late arriving at the airport?

*Distinguishing
between sights
and sounds*

Classifying. Distribute copies of the following exercise to the pupils. (Answers are indicated for the teacher's convenience.)

The children saw and heard many things during this story. Read each phrase or word below. If it is something the children would see, write S on the line. If it is something they would hear, write H.

- (H) strange howling noises
- (H) a rumble
- (S) the open shed door
- (H) a door slam shut
- (H) shouts of "Good luck!"
- (S) a very strange machine
- (S) fast sports cars
- (S) holiday crowds on the beach
- (H) jets whistling cheerfully
- (S) the back of Mr. Marble's head

- (H) a soft boiling sound
- (H) a scrunching noise
- (S) twirling clouds of bubbles
- (S) great pink jellyfish
- (S) an enormous octopus
- (S) crabs scurrying
- (H) jets sputtering into life
- (H) clicking of cameras
- (H) cheers
- (S) a sunken ship

Word-Study Skills

Using the Dictionary

Introducing symbol ä. Pages 291-292.

Reviewing symbols for a. Page 292.

Word Meaning

Reviewing antonyms. Page 292.

Spelling

Spelling words with two-dot a. Page 292.

Special spelling words. Page 293.

Building a spelling group. Page 293.

Page 122

Sam McLaughlin

This brief article serves to introduce to the pupils newspaper format and biography as a literary genre, as well as acquainting them with a Canadian outstanding in industry.

Vocabulary

Enrichment Words: *internal combustion engine, Oshawa, Chairman of the Board, General Motors, Buick Company, assembly line.*

Phonetic Words: *industry, services, recently, transportation, moderate, design, prevented, production.*

More Difficult Words: *pioneer, memorial, colonel, estimated, apprentice, revolutionize, quality.*

Write on the board the enrichment words and any of the other new words whose meanings may be unfamiliar to your group. Pronounce each one and explain its meaning.

internal combustion engine—for most pupils simply telling them that this is the kind of engine used in most automobiles will be sufficient for the understanding of the story.

If any pupils want to know more about it, suggest that they look it up in a senior dictionary and help them to understand the definition given if necessary.

Oshawa (osh'ə wo)—a city on Lake Ontario, the chief industry of which is the making of automobiles. It is the Canadian headquarters for General Motors.

Chairman of the Board—explain that most big companies are run by a group of people known as the Board of Directors. The man or woman who is head of the Board of Directors is known as the Chairman of the Board.

General Motors—a large automobile company with Canadian headquarters in Oshawa.

Buick Company—a company which used to make automobiles. It finally became part of General Motors, but the name is still carried on in one line of General Motors cars.

assembly line—a group of machines and other equipment and the workers who operate them, arranged so that work is passed along, step by step, until the product is all put together.

pioneer—one of the first people to do something.

apprentice—a person who is learning a trade by working at it.

feat—a great deed; an act showing great skill, strength, or daring.

colonel (ker'nəl)—an army officer who commands a regiment of soldiers.

Objectives

Comprehension

Drawing inferences

Noting character

Understanding headlines

Seeing an analogous relationship

Stating main ideas in headline form

Creative Thinking

Writing news items

Literature

Noting newspaper format

Recognizing biography as a genre

Noting difference between biography and legend

Locating and Organizing Information

Finding out about early cars

Learning more about Colonel R. S. McLaughlin and his industry

Organizing events in sequence

Starting Points

Getting Ready to Read

Discussing cars

Promote a discussion about cars. If the reading of this selection coincides with the introduction of new-model cars for the coming year, use that as a starting point to lead into the subject of favorite cars. Otherwise, simply ask the children what kinds of cars they like best and why.

Setting purposes for reading

"There are many cars sold in Canada every year. Some come from England or other European countries, some come from Japan, some come from the United States, and a lot of them are made right here in Canada. Canada didn't always have a big car-manufacturing industry. Like so many other things, it had to have a starting point and grow. The selection we are going to read today tells how one of Canada's largest automobile manufacturing companies grew from a surprising starting point—the making of handles for axes! It is hard to imagine any connection between axe handles and cars, isn't it? Let's read the selection to find out how it came about and who was responsible for doing it."

Reading and Checking

Let the pupils read the selection through. When they have finished, elicit the steps by which the McLaughlins progressed from carving axe handles to producing automobiles. Have them identify the man chiefly responsible for the final transition from carriages to automobiles as Colonel Sam McLaughlin.

Delving Into The Selection

Thinking about What Was Read

Inference; character

1. "From this article, what would you say were Col. Sam's outstanding characteristics?" (He had imagination and vision to foresee that the automobile was a great invention, in the days when most people considered it a novelty and a nuisance. He had the courage to branch out into this new industry.)

"Do you think he inherited these characteristics from his father? Why do you think as you do?" (Yes. His father must have had these qualities to progress from carving axe handles to the manufacturing of carriages.)

Inference

2. "Why do you think Col. Sam's father opened a blacksmith shop?" (Sleighs and carriages were drawn by horses. If people were in the habit of getting their horses shod at the McLaughlin blacksmith shop, they would be more likely to buy sleighs and carriages at the same place. Also, sleighs and carriages needed metal parts, and many of these could be made at the blacksmith shop cheaper than they could be purchased elsewhere.)

Inference

3. "Why do you think Col. Sam didn't follow his father's example and make engines for the first cars he produced, instead of buying them from the Buick Company?" Lead the pupils to see that the making of automobile engines was a new thing everywhere in those days. There would not be many workers available who had experience. Buying the necessary tools and equipment for a factory to make engines would be very expensive and it was not yet certain that automobiles would become popular and sell well. Therefore

it was easier, cheaper, and less risky to buy the engines until the sales of cars would be great enough to justify branching out into this new field.

Noting
newspaper
format

4. Call attention to the way the selection is set up in the reader. "What does this remind you of?" (A newspaper) "Yes, this selection is a news item that appeared in the Toronto morning paper, *The Globe and Mail*."

"Why would the Oshawa school children hold a memorial service for Col. Sam?" (He was an important man in Oshawa. General Motors is the biggest industry there, the city's growth and prosperity was brought about by the company, and very many of the city's people work for the company. Also, since Col. Sam was so very wealthy, he would be certain to donate generously to Oshawa's charities and to provide many benefits for the city and its citizens.)

"Why would a Toronto newspaper report the memorial service and give an outline of Col. Sam's career?" (The automobile industry is important to the whole of Canada. Being one of the first to start this industry in Canada made Col. Sam an important and interesting man to the whole of Canada.)

"Notice the heading at the top of the page. What is this called in a newspaper?" (A headline) "What does a headline do?" (It tells what the item is about, in an interesting fashion, to make people want to read the item.) "How are headlines useful when you are reading a newspaper?" (They let the reader know whether the item is something he wants to take time to read.) "Yes, that's right. They are especially helpful if you haven't time to read the whole paper. You can skim over the headlines and pick out the items that interest you."

"Read the headline. Why would Col. Sam be called a 'pioneer' of the car industry?" Recall the meaning of *pioneer* as "one of the first people to do something." Col. Sam was one of the first people to manufacture automobiles in Canada, and so was a pioneer in that industry.

NOTE. The headline is a difficult one for children of this age to understand. Unless the group is an advanced one, do not expect the pupils to interpret it. Simply tell them that it means that Col. Sam was one of the people who helped to make the automobile important in Canada.

"Look at the picture? What does it show?" (Col. Sam in an old-time automobile) "Why did the paper show Col. Sam in an early model automobile rather than in one of the latest models?" (The article tells only about Col. Sam's career up to the time when he began producing cars. Therefore it is appropriate to show him sitting in one of the first cars, since that illustrates what the article is about.)

Biography
as a genre

5. Write the word *biography* on the chalkboard. Ask if anyone knows what a biography is. If no one knows, ask a volunteer to find the word in the dictionary and read the definition aloud—"the written story of a person's life." Point out that a biography is based on facts and is a true story about a person's life.

"Is this newspaper item biography? Why do you think as you do?" (Yes, because it is a true story of part of Col. Sam's life) Encourage the pupils to tell about other biographies they have read.

Noting the
difference
between
biography
and legend

6. Refer to the story about Robert Bruce and the spider and have the pupils consider whether that is biography. Lead them to see that that is an incident that could have happened, but that no one knows for certain whether it did or not. If it did, then the story would be biography. But since it cannot be proved, it is more often classed as a legend. Have a pupil find the word *legend* in the dictionary and read the definition to the group—"a story coming down from the past, which many people have believed."

Exploring Farther Afield

Understanding
a saying

Analogy. "Has anyone heard the saying 'from rags to riches'? What does it mean?" Elicit that the saying is usually applied to someone who has started out poor and become rich. "Does this saying relate to Col. Sam? How?" (Yes. While he wasn't exactly poor as a boy, he was by no means wealthy compared to the immense fortune he had built up by the time of his death.)

Writing
news items

Creative Writing. Some of the pupils might like to write news items about events that have happened in the school or in the community. Remind them to give their articles a catchy headline. If they wish their articles to be illustrated, they might clip pictures from newspapers or magazines, or draw them themselves.

Finding out
about early cars

Research. 1. Some pupils might like to consult the encyclopedia to find out more about the first automobiles. Let them report their findings to the class. Encourage all the pupils to search for pictures of early cars and either clip them out and bring them to class or copy them, to serve as illustrations for the reports.

Finding out
more about Col.
Sam and his car
industry

2. Some pupils may want to know more about the later development of Col. Sam's car industry—if it ever began making its own engines, when it became part of General Motors and why, etc. Probably the most readily available source of this information would be the *Encyclopedia Canadiana*, since most libraries have a set. Since the reading level of the *Encyclopedia Canadiana* may be too difficult, it would be as well to have an older child go with the researchers to help them interpret the items in the encyclopedia, or plan to go with them yourself. Before the pupils begin this research, establish that they will want to find in the encyclopedia the entries for *Automobile* and *Col. Robert Samuel McLaughlin*. Ask in which volume they would find the entry for Col. McLaughlin and why. (In the volume labeled M, because proper names are listed under the last name.)

For Added Interest and Enjoyment

Books

BENDICK, JEANNE. *The First Book of Automobiles*. Franklin Watts, Inc.
BLYTON, ENID. *The Secret Seven and the Case of the Stolen Car*. Children's Press, Inc.
BOURNE, MIRIAM ANNE. *Second Car in Town*. Coward-McCann, Inc.
BUTLER, HAL. *Millions of Cars; from Drawing Board to Highway*. Julian Messner.
CORBETT, SCOTT. *What Makes a Car Go*. Little, Brown and Company.
SOBOL, DONALD J. *Milton the Model A*. Harvey House, Inc. Publishers.
YOUNG, MIRIAM. *If I Drove a Car*. Lothrop, Lee and Shepard Company.

Other Biographies

BRISTOW, JOAN. *A World Explorer: Robert Falcon Scott*. Gerrard Publishing Company.
DAVIDSON, MARGARET. *Louis Braille, the Boy Who Invented Books for the Blind*. Hastings House.
GRAVES, CHARLES PARLIN. *Mark Twain*. G. P. Putnam's Sons.
MONTGOMERY, ELIZABETH. *Hans Christian Andersen: Immortal Story-teller*. Gerrard Publishing Company.

Poems

"Stop-Go," by Dorothy Baruch; "Motor Cars," by Rowena Bastin Bennett; "Taxis" and "Roads," by Rachel Fields; "B's the Bus," by Phyllis McGinley; "The Little Road," by Nancy Byrd Turner; in *Time for Poetry*, compiled by MAY HILL ARBUTHNOT. W. J. Gage and Company Limited.

Filmstrip

Steel and the Automobile. National Film Board. 47 fr, color, captions, manual.

Skills for Reading and Research

Expressing
the main idea
in headlines

Main Idea. Skim through a newspaper and select two or three brief articles with good headlines which are interesting and express the main ideas of the articles. Read each article in turn to the pupils, omitting the headline. Have the pupils state the main idea of the article, then tell them what the headline is. Arrive at the generalization that a good headline expresses the main idea in an interesting fashion.

Call attention to the headline style of omitting small words such as *a*, *an*, and *the*. Ask why this is done, and elicit that it is done to save space, since the headline should fit

into the column width if possible. Point out that this style also makes the headline more effective by focussing attention on the main words. Recall that this style is also used in recipes for much the same reasons.

To give practice in expressing the main idea in headlines, distribute copies of the following:

Writing Headlines

Suppose that the paragraphs below were written for a small-town newspaper in the year 1907. On the line above each paragraph, write a good headline. Be sure that your headline tells the main idea of the paragraph.

Dundas, Ont.—As a Dundas milkman was making his milk deliveries this morning, he left his horse and wagon in the street as usual. When he came out of the house, he saw his horse racing down the street, chas-

ing Dr. Black's automobile. It took the help of six policemen and the doctor himself to catch the horse. The police and the milkman blamed the automobile for frightening the horse and spilling 30 gallons of milk.

Plainsville, B.C.—A brown-and-white setter almost broke up the parade of automobiles on King Street. As each car passed, he jumped on the hood and growled at the

driver. Mrs. Andrews, the owner of the dog, said that the setter was frightened by the noise of the cars and that she would keep him tied from now on.

Deep Cove, N.S.—After the rainstorm yesterday, people of Deep Cove were amused to see Nellie, the farm horse, pulling Mr. Brown's new car. Mr. Brown explained that the sudden rain had turned the country road into a sea of mud. His car got stuck, and

no amount of pushing or pulling had been able to budge it. Luckily Farmer Todd came along and helped. "From now on," Mr. Brown stated, "I'm driving my good old horse and buggy on rainy days. Cars are fair weather friends."

*Arranging
events in
sequential
order*

Sequence. To provide practice in noting sequence of events, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read the sentences below and number them in the order in which the events occurred in the newspaper article in the reader.

- (3) Sam's father opened a blacksmith shop in 1867.
- (7) Sam went to the United States to see the automobile industry there.
- (2) Sam's father began making sleighs.
- (5) By 1900 the company was selling 25,000 carriages a year.
- (8) In 1902 Sam formed the McLaughlin Motor Car Company.
- (1) Sam's father carved axe handles.
- (4) Sam became an apprentice in his father's company.
- (6) Sam went for a ride in a friend's automobile.
- (9) In 1907 the company produced 193 cars.

Word-Analysis Skills

Syllabication and Accent

Reviewing Syllabication Rule 7, governing the division of words in which one consonant comes between two vowels. Page 293.

Placing accent in words governed by Syllabication Rule 7. Pages 293-294.

Spelling

Spelling words governed by Syllabication Rule 7. Page 294.

Special spelling words. Page 294.

Building a spelling group. Page 295.

The Wheels Roll Over

Pages
124-131

The children should enjoy this fanciful account of the invention of the wheel and its progressive development and application which, despite its whimsy, nevertheless manages to convey the importance of the wheel and its impact on man and his way of life.

Vocabulary

Phonetic Words: *wreath, decorated, celebrated, whereupon, refused, shaft, contraption, arrivals, bartered, products, mounted, stoked, locomotive, motorcycle, constructed.*

More Difficult Words: *fastened, announced, vehicle, astounded.*

Objectives

Comprehension

- Evaluating a story
- Recalling details
- Drawing inferences
- Understanding expressions denoting time
- Distinguishing between relevant and irrelevant ideas

Creative Thinking

- Interpreting through creative drama
- Making up games
- Planning and making a mural
- Making a collage
- Writing stories and descriptions

Language Development

- Recognizing synonymous expressions

Literature

- Understanding author's purpose and style

Locating and Organizing Information

- Listing and classifying
- Finding answers to questions in text
- Finding out and reporting about inventions
- Learning about the Inca civilization

Starting Points

Getting Ready to Listen and Read

*Preliminary
activities:
listing and
classifying*

Two or three days before the selection is to be read, ask the pupils to look around them, at home, in their neighborhood, and at school, to notice and make a list of as many things as possible that have wheels. When these individual lists have been made, divide the pupils into small groups and let them compare and combine their lists. Then gather the small groups together to compare and combine their findings into one big list on experience chart paper.

Lead the pupils to suggest ways in which they might classify the items on the list; for example, according to number of wheels, according to size of the wheels, according to the use to which the wheels are put, according to the materials used in making the wheels, and so on. Then have the pupils return to their small groups and classify the items on their original small-group lists.

*Setting
purposes
for listening*

By now the pupils should have some realization of the importance of wheels—something they probably never thought of before. "We take wheels so much for granted that it is hard to imagine a time when there were no wheels. Yet there must have been such a time, for somebody, or a lot of somebodies, must have invented the wheel, and others must have discovered more and more uses for it. The invention of the wheel and the simpler uses of wheels happened long ago—long before man had any written records. For this

reason, no one knows for sure when or how such inventions were made. People have made suggestions as to how the inventions might have happened, among them Alfred E. Olschewski, the author of the selection "The Wheels Roll Over" in the reader. Listen as I read the selection, to see what his ideas are."

Listening and Checking

*Listening
and evaluating*

Read the selection to the pupils. Allow time for spontaneous reaction, then ask, "Do you think this story is true? Why, or why not?"

Delving Into The Selection

Thinking about What Was Read

Have the pupils read through the selection silently, then discuss it somewhat as follows:

Recall

1. "How did the game with the stones begin?"

Inference

2. "What did man do to the stones to make the first device on which he could ride?"

*Recall;
relating reading
to life*

3. "Why do you think all the people began making wheels from stones?"

4. "Why did the ox and the horse quit the game? Have you ever quit a game? What were your reasons for quitting? Were they anything like the reasons of the ox and the horse?"

5. "What did man do to make a cart in which he could travel? Do we have traveling tradesmen today? Who are they? Where have you seen them?"

*Recall;
inference*

6. "What effect did the increase in travel and trade have on the quality of man's products? Why do you think the quality improved?"

7. "Why did man feel the need for the wheel to move faster? How did man attempt to build wheels that would move faster?"

*Understanding
the author's
purpose*

8. "In what ways does the selection indicate that the wheel changed man's life?"

9. "Do you think the author meant this selection to be a serious article on the invention of the wheel and the development of its uses? Why not?" Lead the pupils to see that the style is humorous, not serious; that fanciful details are included rather than true facts; that the later developments are over-simplified.

"Why do you think the author wrote the selection?" (To amuse and entertain) "Does the article convey any real information, even though it is written in a fanciful fashion?" Help the pupils to see that the article does leave one with a sense of the importance of the wheel and its effect on man's life.

Rereading for Specific Purposes

Creative drama

The beginning of the selection lends itself to creative drama. The children would enjoy acting out the games people were playing with the stones.

Making up games

A small-group activity could be designed as follows: Give each small group of children (four or five) an assignment card.

1. Read the part of the story that tells about the games man played with the stones.

2. Discuss the games with the other members of your group.

3. Together make up another game using stones.

4. Write the directions for your game on chart paper.

As a culminating activity, the various groups might present their own games to the other groups or the whole class. The teacher might then allow the small groups to exchange game directions and take turns following the instructions to play each other's games.

Exploring Farther Afield

*Finding
information*

Research. Direct the pupils to the first suggested activity on page 131 following the selection. Have each question read aloud, answered, and discussed. If there are some questions the pupils cannot answer, have volunteers do research to find the answers and report them to the group.

Planning and
making a mural

Art. 1. Have the second activity on page 131 read and discussed. Then let the group work together to make the mural. Remind them that they should plan the mural before they begin to make it, deciding what it should contain, how it should be designed, and who should be responsible for doing the background and items to be included.

2. Some pupils might enjoy collecting magazine pictures of various kinds of wheels and make a collage of them. Suggest that they use the circular shape of a wheel as a base for the collage.

3. Let the pupils have fun with the third activity suggested on page 131. When the drawings have been made, allow each "artist" to display his picture to the group and explain how the wheels would make the pictured object more useful.

Creative Writing. 1. Suggest that the pupils think up some other way the wheel might have been invented and write about it, using the style of the reader selection. Encourage them to be as inventive and fanciful as possible in their writing.

2. Some children might enjoy imagining what life would be like if there were no wheels and writing about it. Let them write either a description of life under such conditions or a story set in a world without wheels.

Research and Reports. 1. "There are many other apparently simple things which, like wheels, we use everyday and take for granted—such as paper, pencils, erasers, safety pins, and glass. Choose one of these, or some other item, and find out how and when it was invented and developed. Take notes on the research you do, then organize them into outline form, and use your outline to help you write a report on your findings." It may be necessary to help the pupils to find the entries in encyclopedias or other reference sources. When the reports are written, have them put in an accessible place so that other members of the group can read them.

2. Recall the importance of wheels in our civilization, bringing out that it is almost impossible to imagine a real civilization without them. Then tell the pupils that more than 400 years ago in South America the Inca Indians built large cities, with public buildings, temples, and homes, without knowing the principal of the wheel. Suggest that some of the pupils would find it interesting to do some research on the Incas and prepare reports for the group. Headings like the following might help the pupils in their research:

The Inca Empire
Cusco, the Inca Capital City
Machu Picchu, an Inca Citadel
Hiram Bingham, the Discoverer of Manchu Picchu
Why the Wheel Was Not Essential

For Added Interest and Enjoyment

Books

CAVIN, RUTH. *Wheeler*. Quist.

FLEMING, ALICE. *Wheels: From Ox Carts to Sports Cars*. J. B. Lippincott Company.

TUNIS, EDWIN. *Wheels: A Pictorial History*. World Publishing Company.

WISE, WILLIAM. *Off We Go! A Book of Transportation*. Parents' Magazine Press.

Films

The Romance of Transportation in Canada. National Film Board. 10 mins, 48 secs, color.
Wheels, Wheels, Wheels. Marlin Motion Pictures Ltd., 47 Lakeshore Rd. E., Port Credit, Ontario. 11 mins, color.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Understanding
expressions
denoting time

Evaluating Time Expressions. Explain to the pupils that authors use many expressions denoting time. Some are very definite and tell exactly when or how long. Others are indefinite and do not inform us of the exact time or duration. Write the following phrases on the

board, or present them on a chart. Ask pupils to read each phrase and classify it as to whether it is definite or indefinite. (Answers are included for the teacher's convenience.)

- | | | | |
|-----------------------|-----|---------------------|-----|
| 1. at three o'clock | (D) | 6. two years ago | (D) |
| 2. sometime later | (I) | 7. one fine day | (I) |
| 3. after a while | (I) | 8. at noon | (D) |
| 4. in fifteen minutes | (D) | 9. tomorrow morning | (D) |
| 5. right now | (D) | 10. one night soon | (I) |

Now ask the pupils to skim the selection in the reader to find all the expressions denoting time. They should find *once upon a time*, *one day*, *by and by*, *pretty soon*, *there came a day*, *very soon*, *then came the day when*, *next*, *today*. Ask what the pupils note about all these expressions and elicit that they are all indefinite. Discuss why indefinite time expressions would be used in a selection like "The Wheels Turn Over." Help them to see that "The Wheels Turn Over" is a fanciful selection, without any concrete details as to how the various inventions came to be and how they were actually constructed, and specific dates and times would be out of place. In addition, some of the discoveries were made before the days of recorded history. No one, for example, can say precisely when the first wheel was invented. Round out the discussion by having the pupils skim the previous selection about Col. Sam McLaughlin. They will note that this is a factual account and exact dates and times are known. In this selection, therefore, most of the expressions of time are definite.

Understanding Relevancy. To help the pupils to develop skill in recognizing ideas which are relevant to the story line or plot, first have an individual tell what the reader selection is about. Help him to condense his response into a summary sentence, such as: The invention and developing of the use of wheels. Write the summary sentence on the chalkboard. Then write two statements such as the following on the chalkboard and ask which one contributes to the story line.

Man had only his legs to get from one place to another.
All the other people laughed.

Help the pupils to realize that the first statement is relevant because it helps us to appreciate the importance of the wheel and the changes that have developed because of the wheel. The second statement is true, and it is included in the story, but it doesn't affect the story line.

Provide extra practice in recognizing relevant ideas. Distribute copies of the following exercise for independent work. Leave the summary sentence of the story line on the board while the pupils do the exercise.

Read each sentence. If it tells something important in the story, write Yes on the line. If it tells something that is not important, write No. Be ready to give reasons for your answers.

- | | |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------|
| (Yes) | 1. One man sat down and began to think. |
| (Yes) | 2. He drilled two holes in two big, round, flat stones, pushed a wooden pole through the holes, sat down on the pole—and off he went . . . |
| (No) | 3. All the people jumped up and down with glee. |
| (Yes) | 4. Man fastened a shaft on the wooden pole between the wheels, tied an ox and a horse on the shaft, and let the animals pull him uphill. |
| (No) | 5. The ox was so mad that he knocked the wheels over in disgust. |
| (Yes) | 6. He built a box out of boards, tied it to the poles between the wheels, and called the contraption a "cart." |
| (No) | 7. They didn't have sandwiches and cookies then. |
| (No) | 8. The kings and queens had the most beautiful carriages of all. |
| (Yes) | 9. Spitting and hissing, the first steam engine was born. |
| (Yes) | 10. The steam engine was used to move more and more wheels, and these wheels moved the wheels of other engines and machines. |
| (Yes) | 11. Man constructed two wings, a body and a rudder, and mounted it on wheels and flew away into the sky. |
| (No) | 12. All the animals are very much astounded to see people drive around so quickly. |

*Distinguishing
between relevant
and irrelevant
ideas*

Word-Analysis Skills

Structural Analysis

Reviewing changes in root words. Page 295.

Word Meaning

Recognizing synonymous expressions. Pages 295-296.

Spelling

Noting changes in root words; changing *f* to *v* before adding *es*. Page 296.

Special spelling words. Page 296.

Building a spelling group. Page 296.

Unit Review

*Recalling
selections*

Matching Starting Points and Results. To check the pupils' recall and understanding of the selections in this unit, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

1. Below are lists of the starting points told about in this unit and the results they led to or may have led to. Read each starting point. Find its result and write the letter of the result on the line before its starting point.

Starting Points

Results

- | | |
|----------------------------------------------------------|--------------------------------------------------------------|
| (d) 1. A farmer carved axe handles. | a. They had an exciting adventure. |
| (e) 2. A boy went to the fields and woods with a friend. | b. The wheel is very important in life today. |
| (b) 3. A man rolled a stone down a hill. | c. A new island formed. |
| (c) 4. A volcano erupted under the ocean. | d. Canada has an important automobile industry. |
| (a) 5. Two children peeked into a shed. | e. He may have a career in natural science when he grows up. |

2. Here is a list of the selections in this unit. On the line beside each title, write the number of the starting point it tells about.

- (2) Discovery
(4) An Island Is Born
(5) Secret of the Shed
(1) Sam McLaughlin
(3) The Wheels Roll Over

*Comprehension
and recall*

Recalling Story Information. To check the pupils' recall and understanding of information contained in the unit selections, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each statement and the words and phrases under it. Draw a line under the word or phrase that completes the statement correctly.

1. If you turn over a musty log you may find
treasure trees lichens tadpoles
2. When a volcano erupts it pours forth
water lava glaciers algae
3. The first signs of life on a newly formed rock island are
trees flowers birds bacteria and algae
4. To make a model volcano look as if it were erupting, you need
chemicals papier mâché red paint a plastic pail
5. Rock with air bubbles in it, made by fire and heat in a volcano, is called
pebble pumice sand boulder
6. Anything that is equally useful or at home on land and in water is
a submarine a jet plane an amphibian a helico.

7. If you were looking at things underwater in the ocean you might see
jelly rolls seagulls jellyfish insects
8. An octopus puffs out a cloud of ink when it is
cold frightened happy hot
9. A blacksmith shop makes things out of
rock lava gold iron
10. One of the first inventions using wheels was the
cart automobile locomotive steam engine

*Visual
recognition
of new words*

Word Recognition. To check the pupils' ability to recognize new words introduced in this unit, distribute copies of the following test. Read the starred word in each box and ask the pupils to find the word and draw a line under it.

1. lopsided *locomotive librarian	2. incident *index industry	3. revolutionize transportation *temperatures	4. *announce arrivals octopus
5. cobbles *cable colonel	6. memorial *mineral mixture	7. descriptive descend *design	8. extra except *example
9. inhabitants *inhabit intruder	10. lava layers *lever	11. *sheltered shoved shaft	12. *polished position plunged
13. rock wreathe *wreck	14. *recently refused region	15. explosion *exploding estimated	16. *constructed contraption condescend
17. windfall wherever *whereupon	18. *products production papier mâché	19. scored *scurried scrunched	20. pioneer *poisonous popular
21. pressure *prevented quality	22. scrunching servant *services	23. very *vehicle volcano	24. *bartered barnacles boulders
25. *moderate motorcycle mounted	26. altogether assistant *astounded	27. decorate descended *demonstration	28. *journey jolt jingly

29. chemicals *celebrated currents	30. earthquakes complicated *eruption	31. huddle *hovered horrified	32. appear approach *apprentice
33. *fastened faster feat	34. galore *glacier gilded	35. *complicated comment craters	36. *stoked stuck truthful

*Matching words
and definitions*

Word Meaning. To check the pupils' understanding of the meanings of some of the new words introduced in this unit, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each meaning. Find, in the words at the top of the exercise, the word that matches the meaning, and write the word on the line.

rotate

construct

mixture

hover

inhabitant

recently

lever

announce

glacier

prevent

apprentice

insert

1. a person who is learning a trade by working at it. (apprentice)
2. put together; build (construct)
3. a large mass of ice moving slowly down a mountain side or along a valley (glacier)
4. a person or animal that lives in a place (inhabitant)
5. a bar for raising or moving a weight at one end by pushing down at the other end (lever)
6. keep from happening (prevent)
7. move around a center or axis; turn in a circle (rotate)
8. not long ago (recently)
9. give notice of; make known (announce)
10. stay in or near one place in the air (hover)
11. put in; set in (insert)
12. something that has been mixed (mixture)



HOW DO YOU KNOW YOUR SOUP IS HOT?

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
<p>Follow the Brook Pages 133-151</p> <p>October Poem, Page 152</p> <p>My Fingers Poem, Page 153</p> <p>The Witch of the Wintry Wood Pages 154-155</p> <p>The Order of the Golden Spur Pages 156-164</p> <p>Making A Musical Instrument Page 165</p> <p>At Night Pages 166-171</p> <p>Unit Review</p>	<p>Noting feelings Drawing inferences Developing sensory perception Expressing opinions Projecting into the future</p> <p>Sensory perception of the sights, sounds, and smells of autumn</p> <p>Developing appreciation of the sense of touch</p> <p>Drawing inferences Noting the main idea</p> <p>Drawing inferences and making judgments Using information to synthesize Inferring character</p> <p>Reading and following directions</p> <p>Noting how illustrations complement text Appreciating sights, sounds, feel, and smells of night Observing and reporting on the fact that things look different at night</p> <p>Recalling story details regarding use of the senses Understanding casual relationships</p>	<p>Making an idea line to make comparison Taking notes, making outlines, and reporting Drawing a map Classifying sensory words</p> <p>Recording results of a sensory experience on charts</p> <p>Noting sequence Planning a festival</p> <p>Classifying sensory details in chart form</p>

IN READING

in “How Do You Know Your Soup Is Hot?”

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Appreciating the author's style Noting story structure Recognizing point of view Understanding a complicated plot</p> <p>Noting and understanding author's style and purpose Enjoying poetic descriptions of the fall</p> <p>Appreciating poetic expressions</p> <p>Enjoying a spooky story told in verse Learning about epitaphs Recognizing similes and metaphors</p> <p>Considering biography as a genre Comparing biographies Noting author's clues to emotion</p> <p>Noting mood and details that create mood Appreciating the author's style Inferring the author's purpose</p>	<p>Finding entry words and adapting meanings to fit context</p> <p>Dividing prefixed words into syllables and placing accent Recognizing <i>con</i> as a syllabic unit Reinforcing story vocabulary, using the dictionary Selecting correct dictionary meaning to fix context</p> <p>Dividing words into syllables and placing accent Recognizing dictionary respellings Using guide words</p>	<p>Spelling the names of the days and their abbreviations Special spelling words Building a spelling group</p> <p>Spelling prefixed words Spelling the names of the months and their abbreviations Special spelling words Building a spelling group</p> <p>Spelling test</p>	

STARTING POINTS

Learning Objectives

Page	Talking Moving – Acting	Valuing	Writing
Pages 66-67	Acting out scenes to develop awareness of sensory perception	Appreciating use of senses	Listing the senses
Page 68	Comparing classifications of foods		Classifying foods Writing sentences about foods Writing cinquains
Page 69			Writing story from viewpoint of person in picture
Page 70	Discussing sense of smell Reporting orally to the class		Writing sentences using "smelling" words
Page 71	Acting to show feelings about food Planning a cooking show		
Page 72	Conducting experiments involving sense of touch		Rewriting a poem Writing sentences describing the way things feel Writing a short story
Page 73	Describing feelings in certain situations	Understanding that people have different feelings about the same things Understanding that a person has different feelings in different situations	Writing sentences describing feelings
Pages 74-75	Explaining ambiguous photographs	Understanding that people see things differently	Making up titles for pictures Writing about shapes
Pages 76-77	Reading own verse Acting out situation similar to one in poem Planning a sightseeing trip to collect objects Reporting findings to class		Writing verse
Pages 78-79	Discussing sounds heard in different situations Planning a walk to tape record sounds Identifying recorded sounds Discussing noise and silence; the difference between hearing and listening Conducting a listening test	Appreciating the need to listen to others	Listing sounds of words
Page 80	Making sound effects Reading sentences aloud to hear sounds		Making up sentences using onomatopoeic words
Page 81	Using all of the senses in discussing a picture		

IN LANGUAGE

in "How Do You Know Your Soup Is Hot?"

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Reading cinquains Discussing form of cinquain</p> <p>Reading a poem and discussing vocabulary</p> <p>Analyzing an author's feelings</p> <p>Reading and talking about poems Understanding imagery in poems</p> <p>Finding onomatopoeic words in a poem</p>	<p>Classifying descriptive words Using words to indicate attitudes</p> <p>Finding synonyms Using "smelling" words</p> <p>Using words describing the way things feel</p> <p>Differentiating between meanings of the word "feel" Classifying meanings of the word "feel"</p> <p>Classifying words describing sounds Classifying kinds of sounds Making up words to describe sounds</p> <p>Understanding onomatopoeia</p>	<p>Collecting magazine pictures to illustrate senses</p> <p>Using a dictionary, the encyclopedia, and reference books to find information about spices Organizing information for an oral report</p> <p>Finding recipes</p>	

Overview of Theme in Starting Points in Reading

*If I could smell smells with my ears,
If sounds came buzzing in my nose,
If in my lips were looks and tears,
Tongues in my eyes, do you suppose
That I should have this kind of face,
Or something curious in its place.*

Winifred Welles

The speaker in the poem would certainly look peculiar, but she would still have her five senses—those wonderful senses that tell how hot the soup is, how good it looks, how tempting it smells, how delicious it tastes, and—if we eat a cracker with it—the crisp sound of a crunch.

The five senses play an important part in the selections in this unit. Two pet raccoons, kept in a cage since babyhood, find they need their five senses to survive when they escape to the woods and “Follow the Brook.” The poem “October” describes the sights, sounds, smells, and taste of late autumn. “My Fingers” praises the wonderful sense of touch. In “The Witch of the Wintry Wood,” timid Tim lets his imagination run away with him in interpreting what he sees, hears, and feels, resulting in a scary experience and the learning of a valuable lesson. Even as a boy, Wolfgang Amadeus Mozart had such a highly developed sense of hearing that he could recall every note of a difficult musical composition after one hearing, winning him the award of “The Order of the Golden Spur.” The reader is required to bring his own senses into play in “Making a Musical Instrument” and tuning it. And the beautiful selection “At Night” brings to us the sights, sounds, smells, taste, and feel of the nighttime world.

For specific learning objectives in this theme, see the chart on pages 150-151.

Introducing the Theme in Starting Points in Reading

Ask the pupils to open their readers to page 132, read the unit title, and study the picture. Then ask the following questions and record the answers on the board.

“How does the girl in the picture know that her soup is hot?” (She can see the steam; she can feel the heat.)

“How does she know what kind of soup it is?” (Sight; taste)

“How can she tell if it has onions in it?” (Smell)

“How does she know she likes it?” (Taste)

“If she bites into one of those crisp crackers, how would her mother know if she weren’t looking?” (Sound)

When the questions have been answered, ask the pupils what they notice about the answers and elicit that they all have to do with the five senses—sight, touch, taste, smell, and hearing. “The selections in this unit all have something to do with the five senses. Let’s read to find out how some or all of the senses come into them.”

Readability of selections

In the theme “How Do You Know Your Soup Is Hot?” the three prose selections, “Follow the Brook,” “The Order of the Golden Spur,” and “At Night,” are below-grade in reading difficulty and should be handled easily by most children. It has been suggested that the first reading of “Follow the Brook” be done by the teacher, not because of the story’s difficulty but in order that children might better appreciate its sensitive qualities.

Overview of Theme in Starting Points in Language

The activities in the theme “How Do You Know Your Soup Is Hot?” in *Starting Points in Language* encourage children to explore the uses of their own five senses and at the same time to recognize that much of their language activity—talking, acting, and writing—is based on sensory response. They categorize foods according to their tastes, write cinquains about the

smells of foods, build up a vocabulary of "feeling" words for story starters, consider how objects appear from different viewpoints, conduct experiments to test listening skills.

For specific learning objectives in this theme, see the chart on pages 152-153.

Integration with Starting Points in Language

The language activities in "How Do You Know Your Soup Is Hot?" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Page 67—the starting point activities will enable the teacher to confirm that each child understands what his senses are and their roles

3. Pages 68-71—the appealing topic of food is the starting point for activities about the senses of taste and smell

6. Pages 72-73—concrete activities involving the sense of touch lead to the writing of descriptive sentences and stories; the children differentiate between the physical and emotional meanings of the word *feel*

8. Pages 74-77—the writing activities compel the children to use their sense of sight and to think about what they see

10. Pages 78-80—a listening vocabulary is built up as children study photographs, go out of the school to tape sounds, conduct listening tests

Starting Points in Reading

2. After listening to the story "Follow the Brook," the children will appreciate that animals too live by using their senses and for that reason have special needs

4. A natural follow-up is the poem "October," which includes the line "The air tastes/so sharp

5. The poem "My Fingers" is an excellent introduction to the activities exploring the sense of touch

7. The children will readily sympathize with Tim's changing feelings in the poem "The Witch in the Wintry Wood"

9. The story of the young Mozart in "The Order of the Golden Spur" demonstrates that the extraordinary development of a sense is often the basis for an artistic talent

11. All of the senses are used and appreciated as children read the text and study the photographs in "At Night"

Follow the Brook

Pages
133-151

This is an excellent story for developing attitudes and a sense of values. The story offers the young reader the opportunity to develop sensitivity to the needs and feelings of others and the realization that animals too have their needs and feelings which should be considered.

Vocabulary

Enrichment Words: *jounced, towhee.* (A towhee is a bird of the finch family.)

Phonetic Words: *scruff, groped, dabble, gurgling, wriggled, muskrats, tussled, scuffled, spicy, kingfisher, katydid, coaxingly.*

Difficult Words: *graham, emphasize, lolling, hustling, cautiously, crawfish, lunged, stealthily, dodging, ambled, mosquitoes.*

Objectives

Comprehension

- Noting feelings
- Drawing inferences
- Developing sensory perception
- Expressing opinions

Creative Thinking

- Projecting into the future
- Writing stories and poems

Developing Concepts

- Most wild animals are happier living free in their natural environment
- Pets should be well cared for

Language Development

- Using descriptive words
- Reviewing antonyms

Literature

- Appreciating the author's style
- Noting story structure
- Recognizing point of view
- Understanding a complicated plot
- Noting sensory words

Organization

- Making an idea line for purposes of comparison
- Taking notes and making reports
- Drawing a map
- Classifying sensory words

Starting Points

Getting Ready to Listen and Read

Preliminary activity

Direct the pupils to the activity on page 133 of the reader. Have them suggest how the raccoons might feel about escaping to the woods after being kept as pets in a cage since they were babies. Let the children predict whether or not the animals will return to their cage or stay free in the woods.

Setting purposes for listening and reading

Let the pupils set their purposes for listening and reading. These will probably include:

- How did the raccoons get free?
- What happened to them?
- What problems did they meet?
- Did they return to the cage?

Suggest that they listen to the story to discover the answers.

Listening and Checking

*Noting
feelings;
predicting
outcomes*

Read the story as the pupils follow in their readers. Pause at the bottom of page 137 to discuss the boys' feelings and to let the pupils predict what will happen and what they hope will happen, as suggested in the margin. Leave the other marginal suggestions for a second reading, to avoid interruptions that may cause the children to lose the thread of the story.

When this first reading is finished, have the pupils tell what answers they found to their questions.

Delving Into The Story

Thinking about What Was Read

The pupils will have noticed the marginal questions as they followed the story during the first reading. Read the story again, pausing to consider the marginal questions and some other points, as follows:

*Inference;
style*

1. a. Page 133, last paragraph. "Was the cage really growing smaller? What was happening? Why did the author word it this way?" (To make it more interesting; to indicate the impression the raccoons would have.)

Noting feelings

b. Page 134, marginal questions. "How does Tansy feel shut up in her cage? How do you feel?"

*Inference
Expressing
emotion with
the voice*

c. Page 134, last paragraph. "What happened to the graham cracker?"

d. Page 136, first marginal question. The sentence referred to is, "They would explore the whole woods." Stop reading at the end of the second-last sentence of paragraph 1, so that the pupils will not be influenced by your interpretation. "The next sentence tells us a great deal about how the animals felt about their new-found world. Read the sentence aloud. Which word will you emphasize?"

*Sensory
perception
Inference*

e. Page 136, second marginal question. "Does water have a smell? Can you think of words to describe it?"

*Sensory
perception
Pantomime
Science;
research*

f. Page 136, paragraph 3. "Why did Taffy think the water would soon be gone?" (His only previous experiences were with water in his drinking dish, which soon was absorbed into the ground when spilled.)

g. Page 139, first marginal question. "How would the mud feel in Tansy's toes?"

h. Page 139, second marginal question. "Act out this part. Who will you be? Why?"

i. Page 143, marginal question. "How would you recognize a raccoon's footprints?" The pupils will probably not know what a raccoon's footprints look like. Elicit such responses as, "By the size; by the shape; by the number of toes; etc." Suggest that they find books about raccoons in the library and find out exactly what a raccoon's footprints do look like.

*Noting feelings
Inference*

j. Page 144, marginal question. "How do the boys feel? How do you feel?"

k. Page 145, marginal questions. "Why did Tansy feel she could climb a tree? When might it be useful for a raccoon to know how to climb a tree? Why?"

Inference

l. Page 149, second-last paragraph. "In her other two attempts to climb a tree, Tansy found it difficult. Why do you think both Tansy and Taffy climbed this tree so easily?"

Inference

m. Page 150, marginal question. "Were you surprised that Mother let the boys sleep out overnight? Why, or why not?"

*Expressing
opinions*

2. a. "Should raccoons or any other wild animals be kept as pets? Were Taffy and Tansy better off being kept in a cage as pets or living free in the woods? Do you think they would ever go back to their cage? Why do you think as you do?"

b. "How did the boys feel at the end of the story when they realized that the raccoons had gone into the woods and didn't want to come back? How do you know? Do you think they would try to get another raccoon or some other wild animal for a pet? Why, or why not?"

*Science; making
a chart; reading
for specific
information*

3. "For the most part Taffy and Tansy behaved like strangers in their own natural environment in the woods, but there were some things they seemed to know without previous experience. What do we call this kind of knowledge?" (Instinct)

"Let's make a chart of all the things the raccoons knew by instinct and all the things caused by lack of experience." Draw up the following chart. Have the pupils skim the story for the required details, and enter the items under the correct headings. The finished chart should be somewhat as follows:

Knew by Instinct	Lack of Experience
<p>Recognized smell of brook</p> <p>Groped for food in brook</p> <p>Knew they could eat crawfish</p> <p>Feared larger animals</p> <p>Knew to clean their fur by rolling in pine needles</p> <p>Knew to eat beetles and snails</p> <p>Knew how to find hiding places</p> <p>Knew to go back down the stream when the boys went upstream</p> <p>Recognized warning signals given by other animals and birds</p> <p>Knew they could climb trees</p> <p>Knew they could eat wild grapes</p> <p>Knew to escape through the treetops</p>	<p>Didn't know how to walk over rough ground and rocks without hurting their feet</p> <p>Didn't see frogs in brook</p> <p>Didn't see fish in brook</p> <p>Didn't know how to catch a snake</p> <p>Didn't know how to find enough food</p>

*Appreciating
author's style*

4. Point out to the pupils that the author has used almost poetic language in this story. Write on the board the following examples used to describe the brook:

the soft whispering and gurgling
 little waves dancing to the edge of the pool
 cold fresh water swirl around their legs
 whispering and talking to itself

"Which phrases tell how the brook sounds? Which tells how it feels? Which tells how it looks?

"There are many other examples of descriptive, almost poetic language. Skim the story to find some you like particularly. Make a note of the page and paragraph where each can be found." When the pupils have finished, allow each pupil to re-locate and read to the group one example he has found and tell which sense or senses it involves.

5. "From whose point of view does the author tell the story?" (Sometimes from the raccoons' point of view and sometimes from the boys'.)

"What do you hope will happen in the parts told from the raccoons' point of view?" (That the raccoons will stay free.)

"What do you hope will happen in the parts told from the boys' point of view?" (That they will get their pets back again.)

"Why do you suppose the author did this?" (So that the reader can see both sides of the story.)

"When you stop to think about it, there are really two stories woven together in this selection. What are they?" (The escape and adventures of the raccoons; the boys' search for their pets.)

"Each of these stories has its own plot. What is the problem in the raccoons' part of the story?" (Having got free, they want to stay free.) "How is it solved?" (They hide from the boys and finally escape through the treetops so that the boys have no idea where they have gone.)

"What is the problem in the boys' part of the story?" (Their pets have got loose and they want to get them back again.) "Is this problem solved?" (In a way—they don't get their pets back, but they do realize that their pets will be happier living free.)

"What could happen in the future to give both plots a happy ending?" (The raccoons might come back from time to time to see the boys and get treats from them.) "How would this be a happy ending for the raccoons?" (They would get the petting and food they liked, but would still be free.) "How would this be a happy ending for the boys?" (They would still have their pets, but not in a cage.)

Rereading for Specific Purposes

Have the pupils read through the story to select episodes that they would like to dramatize. Have them consider which characters are involved and what they will be doing. The acting may be done in pantomime or with impromptu dialogue, whichever the pupils prefer.

*Noting point of
view, story
structure, and
complicated plot*

*Projecting into
the future;
seeing a
compromise*

*Reading to
dramatize*

Learning about raccoons

Research and Reports. Suggest that the pupils consult the encyclopedia and other references to find out about raccoons. Ask them to take notes on the information they find, and then organize their notes into an outline which can be used as a guide for an oral or written report. Remind them to include information in the reader story. For those pupils who find note-taking and outlining difficult, you might suggest headings for their outlines, so that they will know what to look for and how to organize it. Some headings might be: *Appearance, Homes and Babies, Habits, Food, Enemies.*

Writing stories or poems; projecting into the future Discussing raccoons as pets; a visit by an expert

Creative Writing. Have the pupils turn to page 151 in their readers and read the first suggested activity following the story. Let them discuss the questions raised, and then write about the raccoons' next adventure. Remind the pupils to draw on the information they found in their research activity above to make their stories or poems authentic and probable.

Discussion. Have the pupils read the second activity suggested on page 151 and discuss the topic, "Do raccoons make good pets?" Here, again, they will want to draw on the results of their research. If the pupils do not have sufficient information on this aspect of raccoons to develop a discussion, try to arrange to have a pet-store owner, a veterinarian, or someone who has or has had a raccoon as a pet come to speak to the children on this topic.

Visualizing through a map

Drawing a Map. Suggest that the pupils draw imaginary maps of the brook and the surrounding woods. Have them indicate which way the water is flowing, using an arrow, and number the places where Taffy and Tansy saw and did things. Point out that they will need a key to tell what happened at each number.

Discussing care of pets

Discussion. "The boys in the story made some mistakes in caring for their pet raccoons. What were they?" (They didn't make the cage larger as the animals grew, so that finally the raccoons hardly had room enough to move around to get exercise and to play; they didn't provide playthings for their pets; they didn't provide enough water for water-loving pets, and they put the water they did provide in a crock that the raccoons could tip over.)

Promote a discussion on the proper care of pets. When ideas are exhausted, have the pupils appoint members of the group to find books on pet care in the library and report to the group any additional information they find.

Expressing opinions

If the pupils are interested, lead the discussion into a consideration of the kinds of pets suitable for various environments and have them give reasons for their opinions. "What kinds of pets are best in the city in an apartment? in a condominium or town house? in a separate house with a yard? What pets are best in the country? in a house with large grounds? on a farm? near woods?"

For Added Interest and Enjoyment

Books

ADRIAN, MARY: *A Day and Night in a Forest*. Hastings House.
BRUUN, BERTEL: *Animals*. American Heritage Press.
COLBY, C. B.: *Pets*. Duell, Sloan, and Pearce. (Care of pets)
HESS, LILA: *The Curious Raccoons*. Charles Scribner's Sons.
LUNT, ELIZABETH: *Stormy, the Squirrel That Came Back*. Harvey House, Inc., Publishers.
MONTGOMERY, RUTHERFORD GEORGE: *Kildee House*. Doubleday & Company, Inc.
SCHOENHERR, JOHN: *The Barn*. Little, Brown and Company.
SENDAK, MAURICE: *Where the Wild Things Are*. Harper & Row, Publishers.
WEBSTER, DAVID: *Track Watching*. Franklin Watts, Inc.

Film

Living Things Are Everywhere. Encyclopedia Britannica Films, Inc. 11 mins.

Filmstrips

Let's Explore a Woodland. Society for Visual Education.
The Raccoon. National Film Board, 26 fr, color.

Comprehension, Study, and Research Skills

Inferring
feelings; using
descriptive
words

Language Development. 1. Distribute copies of the following exercise for independent work. (Answers are indicated for the convenience of the teacher.)

Taffy and Tansy had many new experiences as they followed the brook. Read each experience and underline the word that best describes how they felt. Then, on the line, write another word that describes the same feeling.

- a. Taffy sniffed a strange fresh smell in the air. Could it be water?
frightened excited content _____
- b. When Taffy saw something hop out of sight behind a big rock, he stopped, climbed up, and peered over the top.
curious calm anxious _____
- c. Tansy was lolling on a soft, mossy spot on the bank. The sun was warm on her fur.
excited alert content _____
- d. Suddenly a piece of green moss leaped almost from under Taffy's hands.
startled disappointed curious _____
- e. Tansy looked at her prize. It was a crawfish. She had found something at last!
discouraged triumphant frightened _____
- f. The deep croaking noise came from just around the next bend. How big the creatures must be! The raccoons crept on very quietly until they could peer around the corner.
happy upset cautious _____
- g. Two muskrats were in the pool with Taffy. They looked almost big enough to eat him.
hungry pleased frightened _____
- h. Taffy and Tansy looked after the kingfisher in wonder. Where had he found that fish?
puzzled angry nervous _____
- i. Taffy almost caught a little snake, but its tail slipped through her fingers.
pleased excited disappointed _____
- j. Taffy and Tansy heard the boys calling to them.
anxious happy relieved _____

Words denoting
the five senses

2. Point out to the pupils that in this story the raccoons used all their five senses. Ask if anyone can tell what the five senses are and elicit *sense of taste*, *sense of sight*, *sense of hearing*, *sense of touch*, and *sense of smell*. Then distribute copies of the following exercise and ask the pupils to follow the directions for each part. (Answers are indicated for the teacher's convenience.)

Put an X on the line before each word or phrase below that names something the raccoons tasted.

- | | |
|----------------------------------------------------|-------------------------------------------------------|
| <input checked="" type="checkbox"/> graham cracker | <input type="checkbox"/> cage |
| <input type="checkbox"/> padlock | <input checked="" type="checkbox"/> beetles |
| <input checked="" type="checkbox"/> fresh water | <input checked="" type="checkbox"/> spicy wild grapes |
| <input type="checkbox"/> smooth bark | <input type="checkbox"/> a faint call |
| <input checked="" type="checkbox"/> crawfish | <input type="checkbox"/> treetops |

Put an X on the line before each word or phrase below that names something the raccoons saw.

- | | |
|--------------------------------------------------|-----------------------------------------------------|
| <input checked="" type="checkbox"/> the path | <input checked="" type="checkbox"/> little birds |
| <input checked="" type="checkbox"/> green leaves | <input checked="" type="checkbox"/> a rabbit |
| <input checked="" type="checkbox"/> moths | <input type="checkbox"/> sweet smell of water |
| <input type="checkbox"/> chirping | <input checked="" type="checkbox"/> a big blue bird |
| <input type="checkbox"/> gruff voices | <input checked="" type="checkbox"/> a little snake |

Put an X on the line before each word or phrase below that names something the raccoons heard.

- ☐ rough stones
☒ soft purring noise
☒ squirrel's scolding
☒ deep croaking
☐ warm sun

- ☒ the boys' voices
☐ little fish
☐ wild grapes
☒ a big splash
☒ whispering and gurgling brook

Put an X on the line before each word or phrase below that names something the raccoons felt.

- ☐ dragonfly
☒ a cool breeze
☒ rough, hard stones
☐ muskrats
☒ warm sun

- ☒ soft mud
☒ wetness
☐ rustling leaves
☒ cold swirling water
☒ rough tree trunk

Put an X on the line before each word or phrase that names something the raccoons smelled.

- ☒ strange scent, like rain
☐ flying birds
☐ boys' voices
☒ sweet pine needles
☐ frogs' big round eyes

- ☐ the blue sky
☒ musty fur
☒ cool earthy fragrance
☐ frisky chipmunks
☐ the setting sun

Word-Analysis Skills

Using the Dictionary

Finding entry words and adapting meanings to inflected forms. Page 297.

Word Meaning

Reviewing antonyms. Page 297.

Spelling

Spelling the names of the days of the week and the abbreviations of those names. Pages 297-298. Special spelling words. Page 299.

Building a spelling group. Page 299.

Page 152

October

In this poem the poet paints a picture of late October, when the glory of the leaves has gone, the weather is turning misty and rainy, and outdoor activities gradually diminish.

Objectives

Sensory Perception

Fostering sensory enjoyment of the sights, sounds, and smells of autumn.

Starting Points

Raking leaves

Getting Ready to Listen

Children often play in leaves or kick through them on their way to and from school, but how often are they actually asked to rake up the leaves on a lawn and dispose of them?

Before reading the poem, arrange for the children to spend some time out of doors raking up leaves in a given area of the school lawn. If local laws allow it, let them make a bonfire of the raked leaves. Make sure that this part of the activity is well supervised, to prevent accidents, and impress upon the children the necessity of being certain the fire is out before leaving it. If the burning of leaves is not allowed, have the children dispose of the leaves in the way it is usually done in the locality.

Upon returning indoors, let the children discuss the leaf-raking experience. "What was work? What was fun?" Lead the discussion to other autumn activities—driving out in the country to see the colorful leaves, gathering nuts, collecting pretty leaves, etc.

Ask the children to consider the changes taking place in the autumn. Elicit from them what things change and how—changes in weather, plants, trees, the activities, etc.

Tell the pupils that the poem you are about to read is called "October." Ask them to listen as you read the poem to decide whether the poet is describing the beginning, the middle, or the end of October and to note what changes have taken place.

Listening and Reacting

Read the poem to the children. Let them discuss their impressions on this first hearing of the poem. Caution against too definite decisions at this point. Suggest that further reading of the poem and more detailed discussion may provide further clues and ideas.

Delving Into The Poem

Thinking about What Is Read

Read the poem again, as the pupils follow along in their readers. Then conduct a discussion of the poem, rereading pertinent parts wherever necessary.

1. "What makes the air sharp? How does it feel? How does it smell? Can you really 'taste' it? What makes the air feel, smell, and taste sharp?"

2. "Where have the birds gone? Why? Do all the birds go south for the winter? Can you name some that stay all winter? Do all the birds that do go farther south go in October?"

3. "What is another word for mist? How do the houses look through the mist? Why do they look 'pale'? What problems can mist create? Does anyone know why we often have mists in the fall?" If no one knows, ask a volunteer to find out and report to the group at a later date.

4. "How do chestnuts 'drum' on the roof? What other words might the poet have used instead of *drum*? Why do you suppose she chose to use the word *drum*? What other sounds do we hear in October?"

5. "What small creatures walk about under the earth? Why? What about bigger creatures? What are they? Where are they and what are they doing in the fall?"

6. "What makes the house a prison? What can you do in the house for enjoyment on a rainy fall day?"

7. "Do you think the poet is describing the beginning, middle, or end of October? Why do you think as you do? What things do you think she would have included if she had been describing another part of the month?" Lead the pupils to see that this poem describes late October—the weather is getting cold, misty, and rainy; the migrating birds have gone; animals are hibernating; there is no mention of blue skies, warm days and cool nights, fall flowers, colored leaves, falling leaves, etc.

8. "Read the first three lines of the poem again. What answer would you give to the question, 'What will happen now'?"

9. "Look closely at the poem. Do you notice something unusual about it?" If no one mentions it, point out the lack of punctuation. "Why do you suppose the poet didn't use punctuation marks?" Try to lead the pupils to see that this adds to the misty picture depicted in the poem—the sentences merge into one another, without sharply defined endings, almost as if one were seeing the poem itself through the mist. Don't spoil the mood and enjoyment of the poem by discussing punctuation at this point. At a later time the pupils might be asked to indicate the correct punctuation.

Exploring Farther Afield

Illustrating
the poem

Taking Pictures. Arrange an opportunity for children who have cameras to take pictures which they think represent the description and mood of the poem.

Painting or Drawing Pictures. Those children who do not have cameras could paint or draw some of the following:

- The scene described in the poem. Have them discuss how they will sketch lines and brush on paint to give a misty, pale, wavering effect.
- Migrating birds in flight, or arriving at the place to which they migrate.
- Small creatures walking about their tunnels under the ground, preparing for winter.

Displaying Pictures. When all the snapshots, drawings, and paintings have been gathered together, let the children arrange them to follow the sequence of the poem. The group might then tape-record a unison reading of the poem, after which the tape might be played as the pictures for each part of the poem are displayed.

For Added Interest and Enjoyment

Poems

Read the following poems as the children listen to enjoy a poetic version of the changing autumn scene from September, through October, to November.

September

The golden-rod is yellow,
The corn is turning brown,
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun;
In dusty pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest,
In every meadow-nook;
And asters by the brookside
Make asters in the brook.

By all these lovely tokens
September days are here,
With summer's best of wealth
And autumn's best of cheer.

Helen Hunt Jackson

A Vagabond Song

There is something in the autumn that is native to my blood—
Touch of manner, hint of mood;
And my heart is like a rhyme,
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like a smoke upon the hills.

There is something in October sets the gypsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.

Bliss Carman

October

October turned my maple's leaves to gold;
The most are gone now; here and there one lingers.
Soon these will slip from out the twig's weak hold,
Like coins between a dying miser's fingers.

Thomas Bailey Aldrich

The poem in the reader, "October," by Elisabeth Borchers

No!

No sun—no moon!
No morn—no noon—
No dawn—no dusk—no proper time of day—
No sky—no earthly view—
No distance looking blue—
No road—no street—no "t'other side the way"—
No top to any steeple—
No recognitions of familiar people—
No courtesies for showing 'em—
No knowing 'em!
No traveling at all—no locomotion—
No inkling of the way—no notion—
"No go"—by land or ocean—
No mail—no post—
No news from any foreign coast—
No park—no ring—no afternoon gentility—
No company—no nobility—
No warmth, no cheerfulness, no healthful ease,
No comfortable feel in any member—
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds.

November!

Thomas Hood

Most anthologies of poetry for children have a good representation of seasonal poems. The pupils might like to find poems for each time of year, copy them, and bind them into a booklet to form a poetic calendar. This could be done as a group project or individually, as the pupils wish.

Page 153

My Fingers

Young children are by nature very curious about the world in which they live. They must make use of all five senses to understand relationships in the world about them. Emphasis in this poem is on learning through the sense of touch. Develop sensitivity to the unusual word images and language structure by comment but not by belaboring the point.

Objectives

Literature

Appreciating poetic expressions

Sensory Perception

Developing appreciation of the sense of touch

Relating Reading to Life

Discussing personal experiences involving signs

Starting Points

Getting Ready to Listen

*Setting
purposes
for listening*

Ask the pupils to tell the first thought that comes to mind when the word *antennae* is mentioned. They will probably respond with such words as *TV, radio, car radio, insects, spacemen*, etc.

Now write the first line of the poem on the chalkboard:

My fingers are antennae.

"Do you agree with this statement? Why, or why not? How are fingers like (or not like) antennae?"

"The poet must have had some reason for making this statement. Listen as I read the poem to you, to see if she explains how her fingers can be compared to antennae."

Listening and Checking

Read the poem as the pupils listen, then reread as the pupils follow along in their readers. Allow volunteers to tell in their own words how the poet compares her fingers to antennae. "Do you think this is a good comparison? Why, or why not?"

Delving Into The Poem

Thinking about What Was Read

1. "How many things that the poet's fingers touched can you remember? Name them. Why were some easier to remember than others?"

2. "What is another word for *feel*?" (Touch) "What other senses do we have that cause messages to race to the brain and so could be linked to antennae?" (Taste, sight, hearing, smell)

3. "Look at line 5-8 of the poem:

They race the feel
Into my brain,
Plant it there and
Begin again.

"How are messages 'planted' in the brain? In what other ways do you 'plant' messages in the brain?"

4. "The poet tells us that she learned to tell hot from cold by sense of touch. How did you learn to tell hot from cold?"

5. "The poet uses some very interesting language in the poem. Look at the first three lines of the second column of the poem:

Frail of an eggshell
Pull of a string
Beat of a pulse

"How would you say these things?"

6. "Look at the next two lines. What other words might you use in place of *thump*? in place of *person*?"

7. "Do signs that say 'Please do not touch' disappoint you? What other signs disappoint you? Do you agree that sometimes signs are necessary? Why, or why not? Think of an occasion when you didn't read a sign that you should have read. What happened?"

Exploring Farther Afield

*Making
signs*

Creative Thinking. Suggest that it might be fun to make up signs. Write the following ideas on the chalkboard and let the pupils choose one and make up a sign for it. If some pupils would rather make up a sign for an idea of their own, let them do so.

- Make a sign Mother might make for the kitchen.
- Make a sign your dog might make for his doghouse.
- Make a sign your father might make for the telephone.
- Make a sign your father might make for the TV.
- Make a sign the toothpaste tube might make for you.

*Recording
sensory
experiences*

Sensory Experiences. Distribute copies of the following exercise. Direct the children to record their responses in the space provided. Numbers 8-10 offer the child an opportunity to record other sensory experiences that he has had.

Sensation	What I Said	What I did
1. receiving a pinch 2. tasting something very hot 3. hearing thunder 4. smelling an onion 5. touching something sharp 6. stepping in wet mud 7. smelling a beautiful flower 8. 9. 10.	"Ouch!"	jerked my arm

For Added Interest and Enjoyment _____

Books, Prose and Poetry

O'NEIL, MARY: *Fingers Are Always Bringing Me News*. Doubleday & Company, Inc.

PONDENDORF, ILLA: *Touching for Telling*. Children's Press Inc.

QUIGLEY, LILLIAN: *The Blind Men and the Elephant*. Charles Scribner's Sons.

The Witch in the Wintry Wood

Pages
154-155

The setting of the poem is a cold, dark winter's night in the woods. Since the poem is especially suitable for choral reading, questions should be geared to develop an understanding for an effective choral arrangement.

Fear of the unknown is something even the youngest of readers has experienced. The pupils will readily identify with Tim's feelings as he walks through the dark woods. They will share his relief and will be receptive to the poet's message that usually the more we know about a situation the less we have to fear.

Objectives

Creative Reading

Interpreting a poem by choral reading

Developing Concepts

Realizing that knowledge often dispels fear

Literature

Enjoying the thrills of a spooky story told in verse

Learning about epitaphs

Starting Points _____

Getting Ready to Listen

Discussing
fears

Have the pupils share experiences of times when they have been frightened. Talk about things that frighten them. "Have you ever been really frightened? What frightened you? What did you do?"

Setting
purposes
for listening

"If you had to walk home all alone through the woods after dark, how would you feel? What would you do? That is what happened to a boy named Tim. Listen to what happened to him and how he felt."

Listening and Reading

Read the poem to the pupils in the best scary, spooky voice you can muster. If spontaneous discussion arises after the reading, allow time for the pupils to express their reactions and enjoyment. Then read the poem again, as the pupils follow in their readers.

Thinking about What Was Read

1. "What sounds did Tim hear as he walked through the woods? What do you think made the 'Woo-Hoo' sound? What did Tim think the sheep-dog's bark was?"
2. "How did Tim feel as he started to walk through the woods? Why did he begin to run? What did he think he saw? Have you ever seen something that looked scary in the dark and turned out to be something quite ordinary when you put the light on? Tell us about it. What did you think it was? How did you feel? What was it?"
3. "How did Tim feel when the hand went around his neck? How would you feel? Why did Tim wait so long before he looked around to see what had him by the neck?"
4. "Why did Tim suddenly begin to laugh? What was the hand?"
5. "How did Tim feel at the end of the poem? Do you think he would ever be frightened again to be out in the woods alone after dark?"
6. "The poet put a message in this poem. Who will read for us the stanza that contains the message? Who will tell us the message in his own words?"
7. "There are some good similes in the poem. What are they?" The pupils should find:

like a frightened goat
like a shaky calf
like mufflers caught

"Who can find some metaphors?"

His heart was water
his legs were sand

Rereading for Specific Purposes

Choral reading

Suggest that this poem would be very good for choral reading. Help the pupils plan an arrangement.

"Should you read the poem quickly or slowly? Which parts should be read quickly? Which parts should be read slowly?"

"Which parts could individual children read? Which parts should everyone read together?"

"What sound effects would make the choral reading more effective? How could we produce the sound effects?" List the sound effects suggested and possible methods of making them. Some may be:

sheep dog's yowl—loud, high pitched voice
running footsteps—slapping thighs with hands
Woo-Hoo—two groups should do this. The first group should give a long, drawn-out "Woo," followed by the second group's "Hoo."

If the children suggest sounds not mentioned in the poem, by all means let them include those that are feasible and would add interest.

Have individual children read the first part of each verse as the others listen to decide on the mood to be conveyed. Discuss how voices can be used to produce the desired effect. Discuss also which words should be emphasized to bring out meaning and mood.

The final production might be somewhat as follows:

(High voices)	Woo-oo-oo-oo
(Low voices)	Hoo-oo-oo-oo
(Individual)	The Witch of the Wintry Wood

Verses 1-9

(Individual)	The verse part
(High voices)	Woo-oo-oo-oo
(Low voices)	Hoo-oo-oo-oo

Verses 10 and 11

(All)	In unison
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Reading in an
audience
situation
Illustrating
the poem

Learning
about epitaphs

Choral Reading. When the pupils have had enough practice to perfect their choral reading of the poem, they might invite another class to listen. If the reading is ready for Hallowe'en, the choral reading might be done at assembly for the whole school to enjoy.

Art. Let the children paint pictures to illustrate their favorite parts of the poem. When they are finished, the pictures might be displayed with the verse each one illustrates printed below the picture.

Literature; Creative Writing. Refer the pupils to stanza 9 and call attention to the line "thinking of words for his epitaph." Ask if anyone knows what an epitaph is. If no one knows, explain that it is a short statement in memory of a dead person, usually put on the tombstone. The word is also applied to any brief writing resembling such an inscription.

Today most actual epitaphs, on tombstones, are complimentary and praise the virtues of the dead person. In times gone by, however, some were more truthful than complimentary, such as "She was a good wife but she had a sharp tongue." Some told something about the person, "He prospered well and died possessed of an £100." Some had a message:

Stop, dear friend, ere you pass by.
As you are now, so once was I.
As I am now, so shall you be.
So stop and say a prayer for me.

Many poets have had fun composing humorous epitaphs. Some well known examples are:

On a Man Named Merideth

Here lies one blown out of breath,
Who lived a merry life, and died a Merideth.

On a Dentist

Stranger approach this spot with gravity:
John Brown is filling his last cavity.

On Martha Snell

Poor Martha Snell, she's gone away;
She would have stayed, but could not stay.
She had bad legs and a hacking cough;
It was her legs that carried her off.

On Michael Shay

Here lies the body of Michael Shay
Who died maintaining his right of way.
He was right, as he sped along—
But he's just as dead as if he'd been wrong.

Some of the pupils may like to try their hand at writing humorous epitaphs.

For Added Interest and Enjoyment

Books

- BROWN, RAYMOND LAMONT: *A Book of Epitaphs*. Taplinger Publishing Company.
LUCKHARDT, MILDRED MADELEINE: *Spooky Tales about Witches, Ghosts, Goblins, Demons, and Such*. Abingdon Press.
MANNING, RUTH: *A Book of Witches*. E. P. Dutton & Co., Inc.
MCHARGUE, GEORGE: *The Impossible People: A History Natural and Unnatural of Beings Terrible and Wonderful*. Holt, Rinehart and Winston, Inc.
STEWART, MARY: *The Little Broomstick*. William Morrow and Company, Inc.

Poems

"Hallowe'en," by Frances Frost; "Hallowe'en," by Harry Behn; "The Ride-by-Nights," by Walter de la Mare; in *Time for Poetry*, compiled by MAY HILL ARBUTHNOT. W. J. Gage and Company Limited.

"Hallowe'en," by Rachel Field, in *V Is for Verses*, by ODILLE OUSLEY. Ginn and Company.

"Windy Nights," by Robert Louis Stevenson; "Someone," by Walter de la Mare; "A Gob-linade," by Florence Page Jaques; "Black and Gold," by Nancy Byrd Turner; in *Poems for Boys and Girls, Book 1*, compiled by GRACE MORGAN and C. B. ROUTLEY. The Copp Clark Publishing Company.

The Order of the Golden Spur

Pages
156-164

The story, "The Order of the Golden Spur," engages the reader's sympathy for those people who are set apart as different from others by society because of unusual gifts they possess which make them difficult for most ordinary people to understand.

The story relates a true incident in the boyhood life of Wolfgang Amadeus Mozart (1756-1791). Born a musical genius because of heightened listening acuity, Mozart is always a fascinating biographic subject for young readers.

Wolfgang was born in Salzburg, Austria, the son of the court composer. His father, a severe and determined man, began his son's musical training while the child was still very young, and played a large part in shaping the boy's career. Charming and spirited, the young Mozart performed his first concert at the age of six and wrote his first musical composition at the age of seven. During his short life—he died at age thirty-five—he toured Europe, playing for royalty and the nobility, and composed six hundred and twenty-six pieces of music. Honors were showered upon him, including the Order of the Golden Spur, and he was given the post of concert master to the Archbishop of Salzburg. However, musicians did not receive much money in those days, either for compositions or for performances, and he died a poor man, though famous and much loved for the beautiful music he created.

The story's biographic style demonstrates how a writer uses the true facts and embellishes them to make the subject not merely interesting, but alive and real.

Vocabulary

Enrichment Words: *Wolfgang Amadeus Mozart* (vōlf'gong a mädä'əs mō'tsärt), *concerto* (kən cher'tō), *Sistine Chapel* (sis'tēn cha'pəl), *Austria*, *Michelangelo* (mī'kəl an'jə lō), *clavichord* (klav'ə kōrd), *Signor Christofore* (sē'nyər kris tō'for ē), *Signor Cavaliere* (sē'nyər ko vo lyā'rē).

Phonetic Words: *starling, strode, plumes, sacred, prison, impossible, chapel, wrinkled, tinkled, correct, borrowed, melody, amazement, stunned, laughter.*

More Difficult Words: *musician, original, genius, official, harmonies, applause.*

Write the enrichment words on the chalkboard and pronounce them for the pupils. Have the pupils say them several times, until they can handle them easily.

Objectives

Comprehension

- Drawing inferences and making judgments
- Using information to synthesize
- Inferring character

Creative Thinking

- Writing speeches
- Writing stories
- Designing medals

- Literature
 - Considering biography as a genre
 - Noting clues to emotions
- Organization
 - Noting sequence
 - Planning a festival
- Relating Reading to Life
 - Giving concrete examples to clarify a story concept
- Word Study
 - Reinforcing story vocabulary, using the dictionary

Starting Point

Getting Ready to Read

Preliminary activities

Ask the pupils to turn to page 156 and read the first paragraph of the preliminary suggestions. If possible, play a recording of Mozart's *Concerto Number 17 in G Major* as the pupils listen for the bird's song. Discuss the recording, using the questions in the second paragraph on page 156.

Setting a purpose for reading

The reading of the third paragraph on page 156 will provide motivation for the reading of the story.

Reading and Checking

Let the pupils read the story. Then promote a discussion on why people didn't believe that Mozart could listen to the music and then write it all down from memory.

Delving Into The Story

Thinking about What Was Read

Inference

1. "Why do you suppose the Mozarts went to the Sistine Chapel?" (To see the famous painting by Michelangelo; to listen to the music)

Using information to synthesize

2. "Why was the music called sacred? Why do you think it was forbidden for anyone, even Signor Christofori, to take the music from the chapel?" (The music was called sacred because it was composed for religious services. It was probably forbidden for anyone to take the music from the chapel because it was to be performed only in the Sistine Chapel.)

Recall; finding information

3. "Why was the soldier convinced that Mozart was not telling the truth?" If the pupils cannot recall all his reasons, have them skim pages 157-158 to find them.

Comprehension; interpreting an expression

4. "What did Mozart's father mean when he said 'he can see. And yet he does not... Everything comes to him through his ears.'?" (He could see physically, but he was usually so absorbed in thinking about music or listening for sounds he might put into music that he didn't notice the sights around him—only music or musical sounds could get through to him.)

Inference

5. "Why did the soldier want to get someone who knew more about music to question the boy?" (He knew his own limitations. He probably didn't know much about music—particularly classical music. It sounded difficult to him and seemed impossible that anyone could commit it to memory on one hearing. But the Mozarts probably sounded convincing to him too. So he wanted to turn the case over to someone qualified to say whether or not the boy could do what he claimed to have done.)

Recall; inference; making judgments

6. "Signor Christofori didn't believe it possible that the boy could memorize and write down the sacred music after one hearing, though he recognized that a genius might possibly do so. Why, then, did he feel that the Mozarts might be telling the truth?" (Their manner was probably convincing and there was the possibility that the boy might really be a genius.)

"What test did Signor Christofori set for Wolfgang, to determine whether he was telling the truth? Do you think it was a fair test? Why, or why not? Did Signor Christofori believe that the boy could pass the test? Why do you think as you do?" (No. When Mozart finished playing back the music, Christofori said, "It's a miracle!")

7. "What did Signor Christofori think Mozart meant when the boy told him he cheated?" (He thought first that the boy referred to the music of the test and meant that he was already familiar with it. Then he thought the boy meant that he had stolen the sacred music.)

"Why did Signor Christofori get angry?" (He probably felt that the boy had made a fool of him, making him believe he was a genius.)

"Why did Signor Christofori and the others laugh when Mozart felt he had cheated by hearing the music twice?" (The copying down of the music from memory was almost as impossible and unbelievable after two hearings as after one. It was still an amazing feat.)

*Inferring
character*

8. (a) "What in the story makes you think that Mozart's father was proud of his son and had faith in his ability?" (He kept insisting that the boy was a genius; he told Signor Christofori to make the test music as hard as he wished, that his son would be able to play it back.)

(b) "What do we learn about Mozart's character in this story?"

—He was timid—he was frightened of the soldier.

—He was a musical genius—he could write down or play difficult music after hearing it once; he was oblivious of his surroundings when listening to or thinking about music.

—He had confidence in his own ability—he didn't protest or refuse to take the test.

—He was modest—he blushed when praised.

—He was honest—he didn't want Signor Christofori to think he had remembered the sacred music after one hearing and confessed that he had heard it twice.

*Speculative
thinking*

9. "Why do you think the Pope awarded Mozart the order of the Golden Spur and the title Signor Cavaliere?" (Signor Christofori probably told the Pope what the boy had done and the Pope, recognizing the difficulty of the feat, realized that the boy was indeed a genius and should be honored.)

*Biography;
recognizing and
comparing
biographies*

10. Recall with the group that a biography is "the written story of a person's life," that it is based on facts and is a true story about a person's life.

"Is the story, 'The Order of the Golden Spur,' biography? Why do you think as you do?" (Yes, because it is a true story of something that happened in Mozart's life.)

"Both the story about Colonel McLaughlin and this story about Mozart are biographies. How is 'The Order of the Golden Spur' different from the story about McLaughlin?"

—This story tells of one incident only in Mozart's life, while the story about McLaughlin gives a brief resume of McLaughlin's entire business career.

—This story includes details about thoughts and feelings, about other people involved, about the setting and the music, and about what the people said, while the story of McLaughlin, apart from one or two quotations, lists only the bare outline of the facts.

Rereading for Specific Purposes

*Noting author's
clues to
emotions*

Explain to the pupils that authors have many ways of letting the reader know how the characters are feeling. Sometimes they tell us directly, using such words as *sadly*, *angrily*, *happily*, or stating that the character was proud, or happy, or sad, etc. Sometimes they show how the character feels by describing his actions. Sometimes they indicate stress on certain words, repeat words, phrases, or sentences. Sometimes the words the character uses tell how he feels.

Have the pupils reread pages 156-157, and tell how the soldier felt. They will probably say he was angry, accusing, sure he was right. Then ask the pupils to consider the different ways the author used to tell us how the soldier felt.

First paragraph: words used. "Do you admit" is an accusing way to phrase a sentence.

Second paragraph: direct telling—"fierce soldier"

Fourth paragraph: actions—strode across the room—swept up the papers—waved the papers under the boy's nose.

Fifth paragraph: words used—listing all the proofs shows that he is convinced.

Eighth paragraph: direct telling—"thundered"

Eleventh paragraph: action—the soldier didn't bother to be polite but interrupted the father; direct telling—"snapped"

Thirteenth paragraph: word used and punctuation—"Impossible!"

Continue on through page 158. Have the children read to find out how the soldier feels on this page. They will say that he is angry, accusing, and convinced that he is right at first, but then begins to doubt and becomes puzzled.

First paragraph: word used and punctuation—"Aha!"

Third paragraph: direct telling—"He shook with anger"; words used—"You little thief "

Seventh paragraph: words used—"I cannot believe . . ." "You are a very strange child."

Ninth paragraph: direct telling—"wrinkled his brow"

Repeat the reading of pages 156-157, noting Mozart's feelings and the ways in which the author conveys them. To provide a variation in procedure, state the feeling and have the pupils tell the author's method, as follows:

"In the second paragraph on Page 156, how does the author tell us that the boy was frightened?" (Direct telling)

"In the second paragraph on page 157, how does the author tell us the boy was upset?" (Direct telling)

"In the fifth paragraph on page 157, how do we know the boy felt anxious to convince the soldier?" (Italics indicating stress)

"In the tenth paragraph on page 157, how does the author indicate despair?" (Repetition; direct telling—"wept")

*Dramatization
or dramatic
reading*

Ask the pupils to read pages 156-158 again to think how the various speeches should be read to bring out the indicated feeling—whether the voice should be loud or soft, high or low, which words should be stressed, etc. Then let them either act out the scene, or read it in dramatic fashion, with one child reading the narrative parts, and individuals reading the parts of the boy, his father, and the soldier.

If the children are enjoying the activity, have them read the rest of the story, noting the feelings of the various characters and the clues the author has given to these feelings, then let them read the whole story in dramatic fashion.

Exploring Farther Afield

*Giving a
concrete example
to clarify a
story concept*

Relating Reading to Life. In the story the soldier asserts that the first thing everyone does on entering the Sistine Chapel is look at the famous painting by Michelangelo, that nobody hears the music at first. To help the pupils prove or disprove his statement, conduct the following experiment on the second day of the reading of the story.

Arrange a display of materials related to the story. Such materials might include large travel posters of Italy, Rome, and Austria, musical instruments, pictures of composers, maps of Europe or the Mediterranean area, reference books, record album covers of both classical and popular music, postcards, sheet music, pictures of the Vatican and Michelangelo's paintings and sculptures.

There are several ways of making the display eye-catching:

- (a) use of colorful bulletin boards in prominent places;
- (b) use of tables in centrally located areas;
- (c) use of hoola hoop mobiles. The hoop should be suspended by string from the ceiling, and pictures, albums, etc., should be suspended from the hoop in mobile fashion.

As the children assemble play some of Mozart's liveliest music. Do not prepare the children for the experience ahead of time. Do not comment on the displays or music. Do not comment on the purpose of the experiment as the children enter.

In the discussion which ensues, ask volunteers to state which they noticed first—what they saw (displays) or what they heard (music). Have the children organize a tally count.

Some children will change their minds as they listen to others. Have the pupils comment on this—why are they undecided?

Relate this experimental experience to the soldier's statement in the story.

"How many looked first? listened first?

"Does this experiment support the soldier's opinion? Why, or why not?

"What factors might have changed the situation somewhat?"

On the basis of the children's experience, have the pupils give reasons why they agree or disagree with the soldier's statement. Do not expect or demand a consensus. Leave each child free to make up his own mind, insisting only that they support their views with valid evidence.

Using the results of this experiment, the children can be led to see how people with highly developed senses that others do not have are difficult to understand. Ask the children if they would have believed Mozart's story. "How would Mozart feel? How would his father feel? How did their feelings affect their behavior?"

Writing letters

Creative Writing. 1. "We know a great deal about Mozart from the many letters he wrote to his sister and to his wife. What feelings would the letters reveal? fear? joy? concern? confidence? Why would these feelings be expressed in his letters?"

"Write a letter you think Mozart might have written to his sister, retelling in his own words his experience in the Sistine Chapel.

"Write a letter Wolfgang's father might have written to his wife, telling of the experience from a father's point of view. What feelings would he express? anger? sadness? pride? fear? Why?"

Composing speeches

2. "The Order of the Golden Spur was an award given to Mozart by the Pope to honor his extraordinary talent and to reward the boy for using his talent to entertain and bring happiness to others. When the presentation was made, the Pope would make a speech before giving the medal, and Mozart would make a speech in accepting the award. Write the speech the Pope might have made and Mozart's reply."

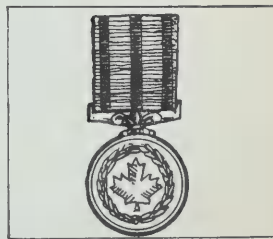
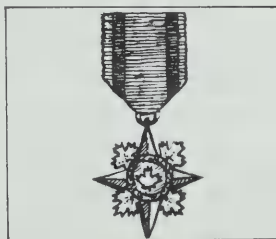
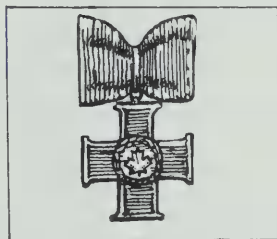
When the speeches have been written, let the pupils read their efforts aloud. Have the group decide upon the best speech of presentation and the best speech of acceptance. Then have the scene acted out, using the speeches selected.

Writing stories

3. "Today Canadians who distinguish themselves by acts of bravery may be awarded one of three medals—Cross of Valor, Star of Courage, Medal of Bravery. Write a story about someone who performed an act of courage and was awarded a medal."

Designing medals

Art. Sketch the Canadian medals on the chalkboard to give the pupils an idea of what medals accompanying awards look like.



Then suggest that the pupils design some medals, ribbons, and certificates for distinguished service in your classroom. These could be awarded for:

- The poet of the week
- The writer of the week
- The girl or boy with no spelling errors
- The girl or boy with the tidiest desk
- The girl or boy who helped someone else the most

Planning a festival

A Mozart Festival. Help the children to arrange a Mozart festival. Organizing such a day would provide the children with opportunities to work together in learning centers, using their language skills in activities of their own choice.

1. Dramatize scenes from "The Order of the Golden Spur." Guide the children in selecting incidents from the story which reveal Wolfgang's talents and personality. Present the Order of the Golden Spur to Mozart.

2. Listen to Mozart's music. Children could bring his records to school. Some might play his music on recorders, the piano, or some other suitable instrument.

3. Children could draw designs to the music of Mozart, which could be arranged in attractive displays on bulletin boards. Present an Order of Merit badge for good work.

4. Some children could read stories about Mozart and retell interesting incidents in their own words, in prose or in verse.
5. Some children could report on Mozart's life after consulting reference books in the school library. The school librarian should be asked to help the children to locate material on Mozart's life as a young boy and his life as a young man.
6. Some children could write letters they imagine he might have written. These could be read aloud. Suggest that the letters tell of his joys and sorrows, his problems, and his thoughts.
7. Provide some children with some simple Mozart melodies for which they may write some simple lyrics about the seasons of the year, people, play, work.

For Added Interest and Enjoyment

Books

BERK, PHYLLIS L.: *The Duke's Command*. Lantern Press.
 CONE, MOLLY: *Leonard Bernstein*. Thomas Y. Crowell Company.
 GASS, IRENE: *Mozart*. Black.
 GOFFSTEIN, M.B.: *A Little Schubert*. Harper & Row Publishers.
 PANTER, CAROL: *Beany and His New Recorder*. Four Winds Press.
 SOLBERT, RONNI: *The Song That Sings Itself*. The Bobbs-Merrill Company, Inc.
 WHEELER, OPAL, and DEUCHER, SYBIL: *Mozart, the Wonder Boy*. E. P. Dutton & Company, Inc.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Arranging
events in
sequence

Sequence. Duplicate the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Number the following events in the order in which they happened in the story, "The Order of the Golden Spur." You may use your book to check your answers.

- (3) The soldier decided to have someone who knew about music question the boy.
- (8) The singers sang a difficult piece of music lasting half an hour.
- (5) Wolfgang and his father went to the church official's home.
- (2) Mozart declared to the soldier that he had heard the sacred music and had written it down from memory.
- (9) Mozart played and sang the difficult piece of music he had just heard.
- (4) A high church official sent a message telling the Mozarts to come to his home and bring the music Mozart had written down.
- (1) The soldier accused Mozart of stealing the sacred music.
- (11) The Pope awarded Mozart the Order of the Golden Spur and the title "Signor Cavaliere."
- (6) Signor Christofori looked at the music Mozart had written down and declared that it was indeed the sacred music.
- (7) Signor Christofori said he was going to test Mozart, to see if he could have remembered the sacred music.
- (10) Signor Christofori declared that the boy was a genius.

Reinforcing
vocabulary;
using the
dictionary

Word Meaning. Furnish the pupils with copies of the following activity for independent work. (Answers are indicated for the teacher's convenience.)

One of the words in the list below may be used to replace the underlined word or words in each sentence. Write the word on the line following the sentence. You may use your dictionary.

plumes	applause	melody
genius	musician	strode
	amazement	

1. The feathers on the soldier's helmet bounced as he moved. (plumes)
2. The soldier walked with long steps to the other side of the room. (strode)
3. The room rang with clapping and shouts of approval. (applause)
4. The audience listened in great surprise as the boy played the music from memory. (amazement)

5. The church official declared the boy a person of great ability. (genius)
6. The main tune of that piece of music is very beautiful. (melody)
7. Wolfgang and his father were persons skilled in music. (musicians)

Word-Analysis Skills

Syllabication and Accent

- Dividing prefixed words into syllables. Pages 299-300.
- Placing accent in prefixed words. Pages 299-300.
- Recognizing *con* as a syllable. Page 300.

Using the Dictionary

- Selecting correct dictionary meanings to fit context. Page 300.

Spelling

- Spelling prefixed words. Page 300.
- Spelling the names of the months and the abbreviations of the names. Pages 300-301.
- Special spelling words. Pages 301-302.
- Building a spelling group. Page 302.

Making a Musical Instrument

The pupils will have a lot of fun making and playing the elastic band zither. If possible, let each child make one; otherwise, divide the pupils into very small groups (two or three per group), so that a fair number of zithers are made.

Vocabulary

Phonetic Words: *musical, ability, recognize, elastic, angled, illustration, according.*

More Difficult Words: *zither, rectangular, triangle, notches, produce, rectangle.*

Write on the chalkboard the more difficult words and any of the phonetic words whose meaning may be unfamiliar, and have the pupils look the words up in the dictionary to find pronunciation and meaning.

Objectives

Reading Skill

- Following printed directions

Starting Points

*Setting
purposes
for reading*

While reading the last page of the previous story, the children's eyes will probably have strayed over to page 165. The diagrams will have indicated to the pupils that there will be directions for making something and they will be anxious to find out what it is.

Have the pupils turn to page 165. Let them read the title and introductory paragraph and look at the diagrams more closely.

Delving Into The Selection

*Reading
directions*

Recall with the pupils the technique of reading directions. Ask how many times directions should be read and what purpose each reading serves. As the pupils respond, write the information on the board in chart fashion.

Reading Directions

Read directions at least four times.

1. Read to find out if the item is something you would like to make and how much trouble making it will be.
2. Read to see what you need.
3. After you have gathered together the needed materials, read to make sure you haven't missed anything, and to note anything that should be done in advance.
4. Read to follow the directions step-by-step as you make the item.

First reading

Have the pupils read the selection for the first time. When they have finished reading, ask: "Would you like to make zithers?" (The answer will undoubtedly be Yes).

"Are the directions difficult? Will it be a lot of trouble to make zithers? Why, or why not?" (The pupils will probably decide that zithers will not involve much trouble because the materials are easy to obtain, there are not many steps to be taken, and there is nothing really difficult to do.)

Second reading

Direct the pupils to read the selection the second time. Then ask: "What materials will you need?" Be sure that they include scissors, which are not mentioned but are shown in the diagram, and, if they want to be able to tune their zithers, the nails.

If each child is to make a zither, ask the pupils to bring the materials needed. If they are to work in small groups, have them form the groups and decide who in each group will be responsible for bringing each item.

Third reading

Have the pupils read the selection the third time. Then ask, "Have you got everything you need? Is everything set out so that it will be at hand when you need it?"

Making the Zithers

Fourth reading

Let the pupils proceed to make the zithers, reading each step and following the directions given. Supervise the work as it goes on, and be ready to give help where needed—some little hands may not be strong enough to cut the heavy cardboard.

Have the children make the simple zither first, and let them twang the elastics to note the different sounds. Then suggest that they add the nails, according to the last part of the directions.

Tuning the zithers

Some pupils may point out that the dictionary definition of a zither mentions thirty to forty strings, while their zithers have only eight. Elicit from the group that a zither with so many strings would be too difficult for an amateur to make and play. Point out that their zithers have one string (elastic band) for each note of an octave in the scale. Help them to tune their zithers by winding the elastics around the nails. If at all possible, try to get all the zithers tuned to the same pitch. Then encourage the children to experiment in plucking the strings to play a simple tune—"God Save the Queen" is the easiest tune to start on.

Playing the zithers

As the children become more proficient in picking out tunes on their zithers, let them proceed to tunes they like. If the zithers are all tuned to the same pitch, have the pupils play favorite tunes in unison. If the group contains some musically gifted children, they may even achieve some simple harmonies.

Pages
166-171

At Night

This selection is another study in perceptual awareness. The author's purpose is to convey feelings and attitudes about night through the use of sensory words and impressions which help the reader to visualize in his mind's eye what he is reading about.

Children who fear the dark perhaps do so because they have used their imagination to dwell on the dark side of night. Proper use of the imagination can dissipate one's fears of the unknown. Training children to use their five senses imaginatively to understand and interpret what they read will help them to formulate value judgments about the concepts they read and apply them in life situations.

Vocabulary

More Difficult Words: *television, pearly.*

Objectives

Comprehension

Noting how illustrations complement the text

Creative Thinking

Writing a contrasting description

Writing imaginative stories

Extending a story idea

Literature

Noting mood and details that create mood

Appreciating the author's style

Organization

Classifying sensory details

Relating Reading to Life

Allaying fears through reading

Disciplining the imagination

Sensory Perception

Observing that familiar objects look different at night

Appreciating the sights, sounds, feel, and smells of night

Starting Points

Getting Ready to Listen

Discussing night and darkness

On the day before the study of the selection is to begin, ask the children to tell you the first thing that comes into their minds when you say the word *night*. Let each child in the group give his response. Note which responses are most frequently given, and let the children consider why these thoughts are so often associated with night.

Have the children give their impressions of night. Allow them to talk about how they feel about night and darkness. Some will probably express fear of the dark, and most will express some uneasiness about the darkness of night. Ask why they think people react to night and darkness as they do.

Observing night

Suggest to the children that, when it is time to go to bed that night, they look out the window and notice what the sky looks like and how the familiar neighborhood looks at night. Ask them to open the window, just for a minute if the weather is cold, and notice the sounds and smells of night. Then, when they turn out the light and get into bed, ask them to look around the bedroom to see what the familiar objects there look like, to notice what happens after they have looked in the dark for a while, and to listen for the sounds they hear. Ask them to try to remember their impressions and be ready to tell about them the next day.

Discussing observations

The next day have the children tell what they saw, heard, and smelled. "What did you see in the sky? What did your neighborhood look like at night? How was it different from what you see in the daytime? What sounds did you hear outdoors? What did you smell? What feelings did you have while looking out the window?

"What vague shapes did you see in your bedroom? What are they by day? How are they different at night? Was there any light at all in your room? Where did it come from?" If the children don't mention light from the moon and stars, and perhaps from street lights, remind them.

"What happened after you had been looking in the dark for a while?" (Their eyes got used to the dark and they could see more clearly.)

"What sounds did you hear as you lay in bed? Would you notice those sounds if you were in your room during the day? Why, or why not?" (During the day one would be occupied in doing something and would not notice every little sound; also there would be more noises in the house and on the street, so that smaller noises and creakings would not be noticeable.)

"After looking at the night, what are your impressions of night now?"

Setting a purpose for listening

"In the selection we are going to read next, the author gives his impressions of night. He has tried to appeal to our senses and our imaginations to make us see, feel, hear, and even smell

the way familiar things seem to him at night. Listen as I read the selection to you, and as you listen, try to share the author's impressions of night."

Listening and Discussing

Read the selection as the pupils listen with books closed. Let the pupils express their general impressions, helping them with questions such as the following:

Noting mood

"How does the author feel about night? Do you think he likes night?"

"What words would you use to describe the author's impression of night?"

Delving Into The Selection

Thinking about What Was Read

1. "Let's read the selection again. This time you follow in your readers as I read. Notice the details the author uses to give us his impressions of night." Read the selection as the pupils follow. Then lead the pupils to see how the author conveys his impressions by questioning somewhat as follows:

(a) "How does the author tell us that night is strange and different?" (The darkness, which makes sounds and smells more important, since sight is limited; people tend to lower their voices; you can smell the garden but not see it; you can't see far; the color of the cat.

(b) "How does the author tell us that night is peaceful and quiet?" (Little sounds are noticeable; only sound in bedroom is breathing; no birds sing; empty street.)

(c) "How does he tell us the night is beautiful?" (People look out at the stars; the rustling of unseen leaves; the perfume of the garden; the moon and clouds; the silhouette of the dark, shadowy roof against the sky; the pale glowing of the street lights; the silvery sound of the ice cream truck; the pearly light and shadows in the candy store.)

(d) "How does he make the world at night seem lonesome?" (The empty halls waiting for daytime activity; the traffic light blinking in the empty street; the locked gates of the school, the empty rooms, and the one lone paper fish in the window; the empty playground and swings creaking in the wind; the boat whistle in the dark; the unanswered telephone.)

2. "Now let's go through the selection and pick out all the details that describe things we can see, hear, smell, and feel." Write the headings on the chalkboard and list the details under the correct headings as they are given:

*Classifying
sensory
details*

Sight	Sound	Smell	Feeling
darkness	little sounds	the air	unevenness of
empty halls	people talking	the garden	sidewalk
television	softly		the wind
stars	talking		
the yard to	television		
the fence	sound of breath-		
the moon, clouds,	ing		
and clear sky	rustle of leaves		
roof across the	silver bells of		
street	truck		
street lamps	noise of swings		
cat	a barking dog		
traffic light	boat whistle		
empty street	telephone ring-		
school gates	ing		
paper fish			
empty playground			
swings			
candy store, its			
lights and			
shadows			

Noting
author's style

3. "The author has used some unusual ways of saying things. Listen as I read the first two pages again." Read the first two pages. "Isn't that beautiful! It sounds almost like poetry, doesn't it? Read through the selection and pick out the unusual ways of saying things. Be ready to tell us how you would say the same thing in everyday words."

When the pupils are ready, let them read the expressions they have selected and give the everyday equivalent. Most of the pupils will have chosen several examples. Let them respond in turn, so that everyone will have a chance to read and interpret, and to avoid duplications. If opinions differ as to the correct interpretation of any example, let the group settle the matter through discussion. If some outstanding examples are missed by the pupils, read them to the group and ask for the interpretation.

Inferring
the author's
purpose

4. "Near the beginning of the selection, the author says, 'It is night over half the world.' At the end he says the same thing, and adds, 'soon it will be day.' Why do you think he did this?" Lead the children to see that, when he says it the first time, he is just beginning to describe night. At the end, he has finished his description, and indicates that night, too, will soon be finished, that the day will soon come to put an end for a while to all the darkness, quiet, beauty, strangeness, and loneliness of night.

Noting how
illustrations
complement
the text

5. "As you will have noticed, there are many photographs included with this selection. Let's take a close look at them, to see if they illustrate what the author says and if they tell us more than he does.

"Look at the picture on page 166. What part of the selection does this illustrate?" (*At night, when most children are asleep, many things are different. In your room the only sound is breathing.*)

"What details and feelings does this picture illustrate?" (Sleeping child; darkness, quietness, shadows; loneliness—the one toy, wide awake, seems lonely.)

"Look at the picture at the top of page 167. What does this show?" (The downtown section of a big city at night) "Does this illustrate something described by the author?" (No. He doesn't talk about the main downtown section.)

"What does this picture tell us about night in this part of town?" (There are too many lights in the buildings and along the streets for the night to be dark, strange, or lonely; there would be too much traffic and too many people for it to be quiet and for little sounds to be noticed.)

"How is this scene different from the way it would be during the day?" (The lights in the buildings look brighter; there would be no street lights on during the day; there would be more cars and people; the sky and distant places are dark in this picture and far buildings can't be seen as they would in daylight.)

"What does the other picture on this page show?" (The grownups talking, reading, and watching television.) "What else are the people doing that the author doesn't mention in the selection?" (They are having a cup of tea or coffee; they are laughing.)

Continue on in the same manner with the other photographs in the selection. At the end, help the pupils to generalize that pictures of this type show us what the author is telling us, and frequently give us more information as well.

Exploring Farther Afield

Writing a
contrasting
description
Writing
imaginative
stories
Extending a
story idea

Creative Writing. 1. Suggest that the pupils each choose one page of the selection and write a description of the same things as they would be during the day. Remind them to include sights, sounds, smells, and things you can feel, wherever appropriate.

2. Ask the pupils to imagine what life would be like if there were no day. When they have expressed their ideas, some might like to write stories with such titles as "The Day the Sun Got Lost" or "Nighttime Forever."

3. Some pupils might like to take an idea from the selection and write a story enlarging upon it. For example: (a) *Next door a telephone rings and rings and rin—*. "Who was calling and why? Why did the telephone ring so long? Why did it suddenly stop ringing? Etc."

(b) *Far off a dog barks importantly at nothing important*. "What was he barking at? Why did he bark 'importantly'? What happened?"

(c) *A grey cat turns orange in the light*. "Where was the cat going? What was it doing? Who owned the cat? What might be happening?" Or: "Suppose the cat really did turn orange. What might happen?"

*Fun with light
and dark*

Shadow Play. Ask the pupils what they do to amuse themselves in the evening. If no one mentions shadow play, bring the subject up and suggest that they try it. Place a strong lamp a short distance away from a screen. If possible, draw shades to darken the room. Then let the children have fun using their hands before the lamp in various positions to cast shadows on the screen. Have them try to make shadows that look like animals or other objects. Show them how to use their fingers to make mouths on their shadow creatures and wiggle the fingers to make their shadows talk, eat, swallow, etc.

Light birds

Science. Have the children bring small hand mirrors to school. Allow them to move their mirrors back and forth to catch the light and beam reflected light on the ceiling and walls. Explain that these are sometimes called light birds.

When the children have had time to enjoy making their "birds" dance around, have them discuss how the light birds are produced. (Light hits shiny surfaces which reflect it.) Have them consider the difference between shadows and light birds. (In shadows, light hits a solid object which does not reflect it but stops it.)

If any of the pupils seem particularly interested, suggest that they do research on light and report some of the interesting facts they discover to the group.

*Allaying fears
through
reading;
disciplining the
imagination*

Relating Reading to Life. If during the preliminary activities some of the pupils have revealed great fear of the dark, this reader selection may offer some help for them.

"Do you remember Tim in the poem, 'The Witch of the Wintry Wood'? Listen as I reread the poem to you, to see how he felt about night."

Turn to page 154 and read the first two verses. Then ask, "How do you think Tim felt about the dark of night when he set out?" (He was frightened.) "Yes, he was frightened, and he began to use his imagination in a bad way. Listen to see what happened because he used his imagination the wrong way." Read to the end of the third verse on page 155.

"How did Tim use his imagination in a bad way?" (He thought witches were after him. He thought the sound of the wind and the sheep dog's yowl were the howling of witches. He thought he saw witches in every dark place. He thought a witch grabbed him by the throat.)

"Now listen to how Tim felt when he found out what really had happened." Read the rest of the poem.

"How did Tim feel?" (He realized how he had let his imagination run away with him and it struck him as funny that he had let a mere pine branch scare him so.)

"What do you suppose Tim would do after that if he were in the woods or anywhere else at night?" (He would keep his imagination in check and recognize everything he saw and heard for what it really was.)

"Tim's way of overcoming his fear of the dark of night is one way we can keep from being afraid of the dark. But the author of 'At Night' shows us an even better way. How does he feel about night?" (He likes it—he finds it peaceful and beautiful.) "He starts out by recognizing what things are—he knows that the rustling sound he hears is made by the breeze blowing through the leaves of the trees, and the perfume in the dark is from the flowers in the garden, even though he can't see the trees or the flowers. But then he goes on to use his imagination in a good way, to make everything he sees, hears, smells, and feels seem beautiful.

"Using your imagination the right way can make the dark of night fun. Try it. The next time you wake up in the dark and see a strange black shape or hear a queer noise, first stop to recognize what it is. For example, the strange black shape may be a chair with your jacket or dressing gown draped over it. The strange sound may be the wood in the house shrinking a bit as it cools off, or a tree branch hitting your window. Once you know for sure, then start to use your imagination in a good way. That strange black shape could be a special nighttime friend waiting for you to wake up and play. Think of the fun you could have together. The creaking sound could be a magic mouse, the tapping sound a magic bird or plane, come to take you on enjoyable adventures."

For Added Interest and Enjoyment

Books

KOENIG, MARION: *The Wonderful World of Night*. Grosset & Dunlap, Inc.
RESSNER, PHILIP: *At Night*. E. P. Dutton & Co., Inc.

Poems

"Here is a poem by an author who also looked out on the night and found it beautiful and peaceful and strange."

Silver

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

Walter de la Mare

The pupils would also enjoy hearing some of the following poems:

"The Sounds in the Evening," by Eleanor Farjeon; "Stars," by Sara Teasdale; "Moon," by Jean Gay; all in *Poems for Boys and Girls, Book 2*, compiled by GRACE MORGAN and C. P. ROUTLEY. The Copp Clark Publishing Company.

"Check" and "The White Windows," by James Stephens; "Moon Song," by Hilda Conkling; "Full Moon," by Walter de la Mare; in *Time for Poetry*, compiled by MAY HILL ARBUTHNOT. W. J. Gage and Company Limited.

"The Night," by Myra Cohn Livingston; "At Night," by Beatrice Schenk de Regniers; in *Vs for Verses*, by ODILLE OUSLEY. Ginn and Company.

Filmstrip

Shadow Play Is Fun. Set H-4, 964. Filmstrips of Canada, 333 Metropolitan Blvd. E., Suite 301, Montreal, Quebec.

Unit Review

*Recalling
story details*

Sensory Perception. Recall that at the beginning of the unit it was suggested that the pupils read the selections to see how the senses come into them. Review this aspect of the selections by asking the following questions:

1. "Which senses did Taffy and Tansy use in the woods?" (All five) "Give me an example from the story of each one."
2. "Which senses are involved in the poem 'October'?" (Taste, sight, hearing)
3. "Which sense is told about in the poem 'My Fingers'?" (Touch)
4. "Which senses combined with Tim's imagination to give him a scary experience?" (Hearing, sight, touch) "Give me an example of each one."
5. "Which sense was most highly developed in Mozart?" (Hearing) "How did he amaze people with his sense of hearing?"
6. "Which sense did the soldier who went to arrest the Mozarts think was strongest in most people?" (Sight)

7. "Which senses did you use in making zithers?" (Sight, touch, hearing)
8. "Which senses are involved in the selection 'At Night'?" (All five) "Give me an example of each one."

If the pupils miss some of the senses in connection with any of the selections, remind them and give them an example from the selection. If the pupils cannot recall examples of the use of the senses in any of the selections, have them skim the selection in question to find them.

Causal Relationships. To check the pupils' understanding of the selections in the unit, distribute copies of the following exercise. (Answers are indicated for the teacher's convenience.)

Read each sentence and underline the ending that best completes it—the ending that states the main result.

1. Because Bill and Dave forgot to lock the cage
 - a. Tansy carried the lock with her.
 - b. Taffy and Tansy learned how to climb trees.
 - c. the raccoons escaped to the woods.
2. Because it rains a lot in late October
 - a. the birds fly south.
 - b. we must spend much time in the house.
 - c. chestnuts fall on the roof.
3. Because we have fingers
 - a. we can learn a lot through sense of touch.
 - b. we don't like signs saying "Please do not touch."
 - c. we develop good memories.
4. Because Tim let his imagination run away with him
 - a. he thought the sheep-dog's yowl was the howl of a witch.
 - b. he had a frightening experience that taught him a valuable lesson.
 - c. he thought he saw witches in every shadowy place.
5. Because Mozart had such a keen sense of hearing
 - a. he didn't notice the paintings in the Sistine Chapel.
 - b. he could play complicated pieces of music from memory after hearing them only once.
 - c. he was invited to play for Signor Christofori and the members of the Sistine Chapel choir.
6. Because, when they are plucked, elastic bands give out different sounds according to how tightly they are stretched,
 - a. it is possible to use them to play a tune.
 - b. you have to be careful not to break them.
 - c. everyone plays zithers.
7. Because things seem different at night
 - a. a grey cat looks orange in the light of the street lamps.
 - b. the garden is only a dark smell in the dark.
 - c. night has a beauty and charm of its own.

Word Meaning. To check the pupils' understanding of the meaning of some of the new words introduced in the unit, distribute copies of the following test. (Answers are indicated for the teacher's convenience.)

Read each word. If it names a living creature, write L on the line. If it names a sound, write S. If it names a way of moving, write M.

(M) amble	(S) harmonies	(M) cautiously	(L) katydid
(S) clank	(M) stealthily	(L) chipmunk	(M) dabble
(S) melody	(L) mosquito	(L) starling	(M) dodging
(M) lunge	(L) kingfisher	(S) laughter	(S) gurgle
(L) muskrat	(S) applause	(L) crawlfish	(M) scuffle

Word Recognition. To check the pupils' ability to recognize new words introduced in this unit, distribute copies of the following test. Read the starred word in each box and ask the pupils to find the word and draw a line under it.

1. scuff *scuffled scuttled	2. *harmonies hemlock helmet	3. *wrinkled wiggled wiggled	4. tussled humble *hustling
5. *chapel chipmunk clanked	6. music musical *musician	7. sauce scared *sacred	8. *kingfisher katydid kernels
9. autumn coaxingly *cautiously	10. plums *plumes palms	11. startling *starling stunned	12. gurgling triangle *tinkle
13. zip bishop *zither	14. appear appeal *applause	15. *spicy sponge spindle	16. region generous *genius
17. poison *prison possum	18. office *official octopus	19. ancient movement *amazement	20. carriage *correct crawfish
21. estimate emphasis *elastic	22. metal *melody mosquitoes	23. *dabble dangle dodging	24. sternly sheltered *stealthily
25. boulder *borrowed bargain	26. glazed graham *groped	27. *impossible illustration improvement	28. arrival *original area
29. laundry daughter *laughter	30. stoked stroll *strode	31. plunged *lunged lolling	32. amber *ambled angled
33. rectangular rectangle *recognize	34. ability *according accident	35. notches *muskrat mulched	36. *produce prefer production

Word Analysis Progress Check

Syllabication and Accent

Dividing words into syllables and placing the accent mark. Page 302.

Using the Dictionary

Recognizing dictionary respellings. Pages 302-303.

Using guide words. Page 303.

Word Meaning

Recognizing synonymous expressions. Page 303.

Spelling

Spelling test. Pages 303-304.

DOES THE KENNEL FIT THE DOG?

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information	
<p>Making a Pencil Box Page 173</p> <p>Ramon Makes a Trade Pages 174-185</p> <p>Design Is a Dandelion Pages 186-195</p> <p>Marc Chagall Pages 196-199</p> <p>Pencil and Paint Page 200</p> <p>Snow Color Page 201</p> <p>Does the Kennel Fit the Dog? Page 202</p> <p>Help from Helen Page 203</p> <p>The Sorcerer's Apprentice Pages 204-210</p> <p>Witches' Chants Page 211</p> <p>Unit Review</p>	<p>Reading to follow directions</p> <p>Expressing opinions Making inferences and judgments about story characters Inferring feelings Recalling details Making multiple hypotheses Interpreting feelings through dialogue and actions Interpreting story details</p> <p>Reading and discussing to understand contents Recognizing main idea in paragraphs</p> <p>Interpreting the artist's meaning</p> <p>Reading to understand a situation Solving a problem</p> <p>Making predictions Characterization Drawing inferences Expressing opinions and making judgments Reading to illustrate Skimming to find dashes</p> <p>Recalling unit selections</p>	<p>Classifying items Recalling and organizing story details</p> <p>Doing research to discover why snow reflects color</p> <p>Classifying phrases Reading to master magic tricks</p>	

IN READING

in "Does the Kennel Fit the Dog?"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Understanding theme of overcoming obstacles through perseverance Appreciating author's style Understanding literal and figurative language</p> <p>Noting author's style</p> <p>Recognizing personification</p> <p>Comparing versions of a story Noting humorous style</p> <p>Enjoying chants</p>	<p>Introducing suffix <i>ward</i> Dividing suffixed words and placing accent</p> <p>Using dictionary illustrations</p> <p>Introducing symbol <i>ô</i> Noting a representing the sounds of <i>o</i> and <i>ô</i></p>	<p>Spelling words with suffixes Special spelling words Building a spelling group</p> <p>Reviewing plural forms Noting irregular plurals Special spelling words Building spelling groups</p> <p>Spelling words containing the <i>ôr</i> sound Spelling words in which <i>a</i> represents the short <i>o</i> sound Special spelling words Building a spelling group</p>	

STARTING POINTS

Learning Objectives

	Page	Talking Moving – Acting	Valuing	Writing	
	Pages 82-83	Relating personal experience in making things	Appreciating the pleasure in making things and in making things for others		
	Page 84	Answering questions Agreeing or disagreeing with statements		Completing sentences	
	Page 85			Writing configuration poems	
	Pages 86-89	Comparing sculptures Planning a trip to view sculptures Discussing sculptures viewed	Appreciating traditional and modern sculptures	Listing steps to be taken before field trip	
	Pages 90-91	Discussing meanings of idioms Acting out meanings of idioms		Listing words meaning "to make"; words for persons who make things Using idioms in sentences	
	Pages 92-93	Planning making puppets Presenting a puppet play		Writing a puppet play	
	Pages 94-95	Choral reading of poem Discussing with partner Using imagination to create sculptures Organizing a do-it-yourself club Planning a demonstration Giving a demonstration		Writing a story or poem Making notes for presentation	

IN LANGUAGE
in "Does the Kennel Fit the Dog"

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Reading a poem and understanding author's feelings</p> <p>Relating a poem to personal life</p>	<p>Understanding that a word has several meanings</p> <p>Finding synonyms Finding words meaning "to make"; words for persons who make things Understanding idioms</p>	<p>Collecting pictures of sculptures Viewing sculptures Sharing information about sculptures</p> <p>Finding out more about puppets and puppet plays</p> <p>Finding information and materials for do-it-yourself club</p>	

Overview of Theme in Starting Points in Reading

*My object all sublime
I shall achieve in time —
To make the punishment fit the crime,
The punishment fit the crime.*

W. S. Gilbert

This theme doesn't attempt to "make the punishment fit the crime," but it does strive to "make the kennel fit the dog," which is much the same thing. Every selection, in one way or another, serves to develop this concept.

The theme begins with an activity—the making of pencil boxes. If the pencils fit into the finished boxes, the children are led to see that their "kennels" fit their "dogs."

In "Ramón Makes a Trade," Ramón's "kennel" is a bowl he has made, which he hopes to trade for a parakeet in a cage—his "dog." The bowl proves not to be worth the price of the parakeet, but by hard work and a series of trades, Ramón finally succeeds in "making the kennel fit the dog."

"Design Is a Dandelion" presents Nature as a master artist whose designs are always just right for the purpose. Opinions may vary regarding Marc Chagall's pictures. Those who dislike modernistic style may feel that, in his disregard for realism, Chagall tends to force the dog to fit the kennel. His admirers will stoutly proclaim, on the other hand, that his works are pleasing and interesting. The two poems, "Pencil and Paint" and "Snow Color" give other examples of Nature's skill as an artist.

"Does the Kennel Fit the Dog" shows how the theme concept may be applied to the use of language appropriate to the occasion. "Help from Helen" gives the pupils an opportunity to make the kennel fit the dog, by suggesting the best means by which a young girl may get herself out of a difficult situation.

In "The Sorcerer's Apprentice" the apprentice proves that he is not at all suited to the sorcery business—that profession does not fit him, as "dog." After a near disaster, he is forced to leave that "kennel" and presumably finds work for which he is more fitted in some other field. "Witches' Chants" are included as an enjoyable follow-up of the magic theme, but they too offer an example, if rather tenuous, of the unit theme. Since presumably, if they are to succeed in their magical purposes, the chants must be exactly right, one might say they make "the kennel fit the dog."

For specific learning objectives in this theme, see the chart on pages 186-187.

Introducing the Theme in Starting Points in Reading

Have the pupils turn to page 172 and read the theme title "Does the Kennel Fit the Dog?" Ask them to explain what the title means. Their responses will probably be literal, based on the theme picture. Remind them that this is the title for the whole theme, and suggest that it would be unlikely to have all the selections in a theme deal with kennels and dogs. Have them find the list of titles in this unit in the table of contents (page 5). They will agree that the titles cover a variety of topics, only one of which seems to have anything to do with dogs and kennels. Suggest that the unit be read to see how such varied selections fit into the theme entitled "Does the Kennel Fit the Dog?"

Readability of selections

In the theme "Does the Kennel Fit the Dog?" the stories "Ramón Makes a Trade" and "The Sorcerer's Apprentice" should be read with ease by most students. Because of its specialized vocabulary and new concepts, "Design Is a Dandelion" may be difficult for some students. It has been suggested that this selection be read in sections, allowing time between each section for a discussion of the ideas introduced.

Overview of Theme in Starting Points in Language

The language activities in the theme "Does the Kennel Fit the Dog" in *Starting Points in Language* are related to the creating of things. The children model with plasticine and talk and

write about its properties. They learn to create configuration poetry. Puppets are made and then used to dramatize the scenes and dialogues the children have written. They look at famous sculptures and talk about them, and then sculpt their own works. As a culminating activity, the children practice a number of language skills as they organize a do-it-yourself club. Throughout the theme the emphasis is on the right way or the appropriate way of doing something. The question "Does the Kennel Fit the Dog?" must always be answered.

For specific activities and learning objectives in this theme, see the chart on pages 188-189.

Integration with Starting Points in Language

The language activities in "Does the Kennel Fit the Dog?" in *Starting Points in Language* might be integrated in this suggested sequence.

Starting Points in Language

1. Page 83-84—the starting discussion will enable the teacher to gauge the children's abilities to make things. Working with plasticine will be a familiar activity for all students.

3. Page 85—the analogy of working with clay is used to demonstrate that writing a poem is also a creative activity

5. Pages 86-89—a photo spread of famous pieces of sculpture is the starting point for the development of an understanding of traditional and modern art forms

6. Pages 90-91—the writing activities emphasize vocabulary related to the arts and crafts

11. Pages 92-93—puppet activities provide ample opportunity for creative writing and dramatization

13. Pages 94-95—the culminating activities are designed to give all students an opportunity to present their own works

Starting Points in Reading

2. "Making a Pencil Box" could be an alternative activity, or an activity for students more skilled in following directions

4. In the story "Ramón Makes a Trade," a boy makes a bowl and a living

7. Nature as an artist in the physical world is described in the article "Design Is a Dandelion"

8. The idea that artists impose their imagination on the physical world is illustrated by the paintings of Marc Chagall

9. Nature is also the starting point for poems such as "Pencil and Paint" and "Snow Color"

10. Language and behavior are also appropriate or inappropriate in certain situations; this concept is introduced in the short items "Does the Kennel Fit the Dog?" and "Help from Helen"

12. The story "The Sorcerer's Apprentice" is an enjoyable selection; the music might be used to demonstrate another art form

Making a Pencil Box

Page 173

This activity offers another opportunity for the pupils to have the enjoyable experience of making something. A new dimension is provided this time—the necessity of measuring very carefully, so that the box will go together properly and will be of the right size to hold pencils—in other words, so that “the kennel will fit the dog.”

Vocabulary

More Difficult Words: *scissors, score.*

Objectives

Literal Comprehension

Reading to follow directions

Developing a Concept

Making the kennel fit the dog

Starting Points

Getting Ready to Read

*Setting purposes
for reading*

Once again the pupils will have noticed the diagrams on page 173 as they were discussing the unit picture on page 172, and they will be eager to learn if they are going to make something. Taking their cue from the picture on page 172 and the unit title, many will expect that the object to be made is a kennel. If, when they read the title on page 173, they express disappointment that they are going to make pencil boxes instead of kennels, have them discuss why it wouldn't be appropriate or practical to make kennels in the classroom.

Delving Into the Selection

Reading and Discussing

*Reading
directions
First reading*

Recall with the pupils the technique of reading directions. Ask how many times directions should be read and what purpose each reading serves.

Let the pupils read the directions the first time, then ask, “Would you like to make pencil boxes?” They will probably want to.

“Are the directions difficult? What do you have to do this time that you didn't have to do much of when making volcanoes and zithers?” (Measure) “Yes, this calls for a lot of measuring, and you have to be sure to measure carefully, so that your pencil box will turn out right. Apart from the measuring, do you think pencil boxes will be much trouble to make?” The pupils will note that the materials are simple, but that the procedure seems to be a bit more complicated. Remind them that doing one step at a time usually helps to make directions simple to follow.

Second reading

Have the pupils read the directions the second time and tell what materials are needed. This would be a good time to explain the meaning of the word *score* as it is used in this selection. Demonstrate the procedure to show just what is required. Make sure, too, that the children know what the term *shaded areas* means.

It is important to let each child make a pencil box, to give every pupil the experience of measuring. If possible, supply the materials needed. If not, ask each child to bring the materials and equipment needed to make a box.

Third reading

NOTE. In the first printing of the reader there was a misprint. The two pieces of cardboard should be 8" by 11", not 8" by 10".

Distribute the materials to the pupils, or have them lay out the materials they have brought from home. “Have you got everything you need? Is everything set out so that it will be handy when you need it?”

Making the Pencil Boxes

Fourth reading

Let the children proceed to make their pencil boxes, following the directions step by step. Stress again the necessity for measuring very carefully. Give help with the measuring if

necessary—some pupils may have difficulty in measuring fractions of an inch. It would be as well to check the measurements so that all the boxes will turn out reasonably well. Help may be needed, too, with the scoring and cutting.

When the boxes are finished, let the pupils put pencils in them. "Did you measure correctly? Do the pencils go into your box? Does the box fit the pencils? Does the kennel fit the dog?"

The children might like to paint their pencil boxes and decorate them by gluing on pictures cut from magazines or shapes cut out of colored paper.

Ramón Makes a Trade

Ramón, son of a Mexican potter, wanted to have as his own a parakeet in a cage, which he had seen in the market place. To this end he had painstakingly made a bowl of an unusual orange color. Now, as he and his parents wended their way down the mountain trail to the village on market day, he dreamed happily of trading his bowl for the parakeet. His high hopes vanished, however, when he discovered that the parakeet was worth far more than his beautiful bowl. Ramón was disappointed and discouraged, but he did not give up. By a series of trades and a lot of hard work, he managed to extend his resources until, by the end of the day, he was able to purchase his parakeet and still have enough money left for a ride on the merry-go-round. In other words, he finally made "the kennel fit the dog."

Vocabulary

Spanish Words: *serape, gracias, buenas días, adios, señor, sombreros, centavo, siesta.*

Phonetic Words: *platform, equal, value, sputtered, remarkable, downcast, prancing, dizzy, crossbar, plastered, clutching, astonished.*

More Difficult Words: *burro, crockery, warily, pottery, deny, mysteriously, gaily, parakeet, brilliant, admirable, trugged, circular, sweat, satisfactory.*

Write the Spanish words on the chalkboard, together with their dictionary respellings.

serape (sə ro'pē)	señor (sā nyôr)
gracias (gro'sē os)	sombrero (som brer'ô)
buenos días (bwā'nōs dē'os)	centavo (sen to'vô)
adiós (od ē os')	siesta (sē es'tə)

Discuss the meaning of each word and help the pupils to read each one aloud. Let them practice saying the words until they can handle them easily. Call special attention to the sound that ñ represents in *señor*.

Write the following sentences on the chalkboard and have the pupils fill in the blanks with one of the Spanish words. Ask the pupils to identify the clue words in the sentences that helped them to choose the correct word.

1. He wore the (serape) on his shoulders and a (sombrero) on his head.
2. He called the man (Señor).
3. "(Adiós). " he said. He hoped to see him soon.
4. A (centavo) is a lot of money to a boy who has none.
5. When I gave him the money, he said "(Gracias)."
6. Do not disturb him during his (siesta).
7. He greeted the stranger by saying, "(Buenos días)."

Then have the pupils translate the following sentences:

"Buenos días, Señor. I hope you have a good siesta under your new serape and sombrero. Gracias for the extra centavo. Adiós."

Objectives

Inferential Comprehension

Making inferences and judgments about story characters.

Inferring feelings

Creative Thinking

Elaborating on story elements to propose other trades

Literature

Understanding the theme of overcoming obstacles through perseverance

Applying the concept of "making the kennel fit the dog."

Understanding literal and figurative language

Acquisition of Information

Learning about bartering in the market place as a way of life in Mexico

Organizing

Classifying items

Starting Points

Getting Ready to Read

*Understanding
barter and
trade*

To provide the pupils with a problem comparable to Ramón's in the story, write the following on the chalkboard:

Over a long period of time you have been able to save \$31.35 from your allowance in order to buy a bicycle. Quite unexpectedly the price of the bicycle you've planned to purchase has been reduced from \$59.95 to \$39.95 for a period of a week. It is too good a savings to miss!

Ask volunteers to state the problem. The responses might be similar to the following:

I have to earn the difference between \$39.95 and \$31.35 (\$8.60) in order to purchase the bicycle at a reduced price.

Discuss with the pupils some of the ways in which they can earn this amount of money. Encourage them to suggest possible chores which they can perform. List these on the chalkboard under column A. The pupils may contribute some of the following possibilities:

A

1. baby-sitting
2. disposing of trash
3. making the bed
4. feeding the dog
5. cleaning the garage
6. cutting the grass
7. washing the dishes

B

Help the group determine the value of each of these chores by having them suggest either a flat fee, an hourly rate, or a weekly rate. Write these figures in column B.

With this information ask them to solve the problem. Suggest that they consider each of the following:

1. The chores they would choose to do
2. The amount of time they would spend performing the chores
3. The amount they would earn for each chore

Remind the pupils that they have only a week to earn \$8.60.

When the pupils have finished, allow them an opportunity to share their solutions. Many pupils may wish to tell about a similar problem they have faced. Encourage them to share these experiences.

Summarize by pointing out that all these transactions involved exchanging services for money. Have the pupils suggest other methods for acquiring goods. Some suggestions might be (1) exchanging goods for other goods (bartering); and (2) exchanging money for goods.

Allow the pupils an opportunity to illustrate bartering as a means of exchange by creating situations involving objects to be traded in the classroom (books, furniture, display items) and objects which they own (games, clothing, sports equipment, baseball cards). Then have them demonstrate a bartering situation before the class.

Ask the pupils why it is more difficult to barter for goods than to pay a set price. Help them to see that when bartering, they must know the value of the article they are trading in relation to some other items; that they must be able to foresee possible trades and plan accordingly; and that they must be willing to debate or argue their price. In fact, in most market places throughout the world arguing about the exchange is expected. Many traders take great pride in their ability to barter and enjoy the act of bartering. It is a skill which takes many years to develop.

*Setting purposes
for reading*

Ask the pupils to open their readers to page 174. Have them read the title and discuss the picture. Let them state any questions they hope to have answered in the story, then suggest that they read to see if they can find the information they want.

Reading and Checking

*Recall;
expressing
opinions*

Have the pupils read through the story. When they have finished, let them tell the answers they found. Then ask, "What was Ramón's trade? Was his trade a satisfactory one? Why, or why not? Would you have made a similar trade? Why or why not?"

Delving Into the Story

Thinking about What Was Read

*Making
inferences*

1. "What was Ramón's plan when he went to market?" (To trade his bowl for the parakeet in its cage.)

"Why do you think he would not answer his mother when she asked what he wanted in exchange for his bowl?" (He kept his plan a secret because: (a) his mother might not want him to have a parakeet; (b) his bowl might not be good enough; (c) he wanted to carry out his plan without help; (d) he wanted to feel free to change his mind; (e) his mother might wish him to get something more useful.)

*Making judgments
about story
characters*

2. "Think about the birdcage seller, the weaver, and the merry-go-round owner. Which man do you think was the most understanding of Ramón's problem?" (The merry-go-round owner might be considered the most understanding because he hired Ramón to push the merry-go-round and was willing to push himself to give Ramón a ride; the birdcage seller because he gave Ramón two choices of trade—six bowls or one of Sandino's green water jars; or the weaver because he was kind to Ramón and admired his bowl.)

*Ambiguities and
uncertainties*

3. "Why do you think Ramón wanted the parakeet and cage so badly?" (He may have wanted it because: (a) the parakeet was something alive and would be his own; (b) the parakeet would talk to him; (c) he could teach the parakeet other things to say; (d) he had no brothers or sisters or neighbors to talk to or play with.)

*Awareness
of theme*

4. "How does the saying 'If at first you don't succeed, try, try again' apply to the story?" (Ramón tried the cage seller, weaver, and merry-go-round owner to get what he wanted. He didn't stop with the first disappointment or the second or the third, but kept trying.)

*Recalling and
organizing
story details*

5. "Down the left side of a paper, list all the people Ramón traded with. Beside each name, write what Ramón gave that person and what he received." This may be done orally on the chalkboard if preferred.

People	Ramón Gave	Ramón Received
Merry-go-round man	42 pushes	21 centavos
Weaver	1 bowl and 20 centavos	1 serape
Father	1 serape	1 tall green water jar
Birdcage seller	1 tall green water jar	1 parakeet and a cage
Merry-go-round man	1 centavo	1 ride

Making
inferences from
story details

6. "How did the author indicate that the story took place in Mexico?" (The author said that: (a) Ramón's family had a burro; (b) Ramón's family went to "the small Mexican town"; (c) Ramón's father wore a serape; (d) the people and parakeet spoke Spanish; (e) centavos were the kind of money used; (f) things were traded at a market.)

7. "How did Ramón feel about his bowl at the beginning of the story?" (He was proud of it, but not so much that he thought his bowl would look good next to his father's wares.)

"How did he feel about his bowl after talking with the birdcage seller?" (He did not think it so beautiful as he had before.)

Appreciating
author's style

8. Read the sentences below to the pupils. Pause after each one to have the pupils tell which word or words are the most interesting and why they are interesting.

(a) Ramón trudged through the crowd. (*Trudged* suggests the effort of walking when you are tired or the road is rough or steep.)

(b) He popped out of the crowd. (*Popped out* suggests speed.)

(c) The man gazed at Ramón's downcast face. (*Downcast* suggests a mood.)

(d) His hair was plastered to his forehead with sweat. (*Plastered* suggests that his hair stuck to his head as if it had been pasted down.)

(e) A firecracker of an idea sputtered and sparked in Ramón's head. (*Firecracker, sputtered, sparked* suggest the sudden, explosive, sparkling nature of an exciting idea. The alliteration in *sputtered* and *sparked* adds to the explosive effect.

(f) His bowl was of a color truly admirable. (*Truly admirable* does not define the color but lets you imagine a color that you would truly admire.)

Recalling
story details

9. "What were the 'firecracker ideas' that went off in Ramón's head?" (The first 'firecracker idea' occurred when Ramón thought of exchanging the bowl for a serape; the second, when Ramón thought of pushing the merry-go-round to earn centavos. It was a whole string of firecrackers this time because Ramón could see how he could make a deal with four people to get what he wanted.)

Relating to
unit theme

10. "Does this story have any connection with the unit theme?" Lead the pupils to see that Ramón's bowl was not valuable enough to exchange for the parakeet—his kennel (the bowl) did not fit the dog (the parakeet). But by trade and hard work, he increased his resources until he could pay for the parakeet—he made the kennel (the bowl, plus the money, plus his series of trades) fit the dog (the parakeet).

Making multiple
hypotheses

11. "At the end Ramón said, 'Yes, Señor Parakeet, it is a very good day.' Why did the day turn out better than Ramón expected?" (It was a good day because he got the parakeet, because he got a ride on the merry-go-round, and because he had proved himself a good businessman.)

Rereading for Specific Purposes

Dramatizing
the story

The pupils might enjoy dramatizing the sequence of events by which Ramón completed his trade. Help them to determine the scenes and characters necessary. Have pupils create their parts from the dialogue in the story. Encourage them to use Spanish words and to improvise the original dialogue and actions for the parts of the story which might require further development.

Since the market place in Mexico is very colorful and exciting, help the pupils to convey this mood in their presentation. The only "props" which are necessary are the objects being traded. The pupils could make these. Where "props" would be impossible to make, help the pupils to devise other ways of presenting the action. For example, they might pantomime Ramón's pushing the merry-go-round.

Evaluating
the drama

The remainder of the pupils could be active in evaluating the dramatization. It might be helpful to have volunteers establish a set of criteria such as the following:

1. Are the characters realistic?
2. Are the events portrayed accurately?
3. Is the dialogue said with expression?
4. Are the "props" effective?
5. Were any Spanish words used?

Each pupil could evaluate the drama by giving a numerical value, 1-10, for each of the criterion. An alternative would be to appoint a panel of judges. A discussion period could follow the individual evaluations to allow pupils the opportunity to suggest constructive criticisms.

Exploring Farther Afield

Discussing
questions
Developing
multiple
hypotheses

Oral Expression. Have the pupils turn to page 185 of the reader and read and discuss each of the suggestions following the story in turn.

Creative Thinking. Review with the pupils the sequence of trades Ramón made before he got the parakeet and cage. Then point out that there might have been other ways he could have traded and eventually have gotten the parakeet. Have the pupils think of at least one alternate sequence of trades that Ramón might have used. Encourage them to think of other ways he might have earned money if this is necessary to their series of trades.

Organizing
information

Classifying Sights and Sounds. Suggest to the pupils that they make a list of all the things Ramón saw and heard at the market. When the lists are compiled, have the information listed in chart form.

What Ramón Saw
1.
2.
3.
Etc.
What Ramón Heard
1.
2.
3.
Etc.

Illustrating

Art. As a follow-up to the listing of sights and sounds, the pupils might like to draw pictures of the market place.

For Added Interest and Enjoyment

Books

ABRAHAMS, ROBERT D. *The Bonus of Redonda*. The Macmillan Company, N.Y.

HERRMANN, RALPH. *River Boy: Adventure on the Amazon*. Harcourt, Brace & World, Inc.

NESS, EVALINE. *Josefina February*. Charles Scribner's Sons.

STOLZ, MARY. *The Dragons of the Queen*. Harper & Row, Publishers.

Film

A Boy of Mexico: Juan and His Donkey. Coronet, 11 mins, color/b&w.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Interpreting
feelings through
dialogue and
actions

Inferential Comprehension. To help the pupils interpret the feelings of story characters through their dialogue and actions, distribute copies of the following exercise for independent work.

Read carefully each of the sentences below. Then on the blank following each sentence, tell in a few words how Ramón felt and why. If you need help, reread the page in the story.

1. p. 175. It certainly was beautiful, he could not deny that. _____

2. p. 176. "I hear you, Señor Parakeet, and I'm coming to get you in exchange for this bowl I made." _____

3. p. 177. A sigh escaped Ramón. _____
4. p. 177. "But I made the bowl myself on my father's pottery wheel, and I mixed the color for it too." _____
5. p. 178. It might not be hard, after all, to trade his wonderful bowl for the parakeet in the cage. _____
6. p. 178. And the warm orange color of it did not seem quite so beautiful to Ramón as it had before. _____
7. p. 179. His father would never give one of the handsome green jars for a cage with a screaming bird in it. _____
8. p. 179. A firecracker of an idea sputtered and sparked in Ramón's head. _____
9. p. 179. His bowl once again seemed to be quite large, of a very pleasing shape, and of a color truly admirable. _____
10. p. 180. He walked away, dragging his feet. _____
11. p. 181. "Good-by, Señor Parakeet," Ramón answered under his breath. _____
12. p. 185. "Yes, Señor Parakeet, it is a very good day." _____

*Recognizing
literal and
figurative
language*

Literature and Language Development. Remind the pupils that the author made the story more vivid by her choice of words and expressions. She could have used simpler expressions, but her choice of words makes the story more interesting. Then write the following sentences on the chalkboard:

A sigh escaped Ramón.

A firecracker of an idea sputtered and sparked in Ramón's head.

Have a volunteer rephrase each of the sentences into the simplest statement possible. (Ramón sighed. Ramón had an idea.) Write the restatement under the original sentence. Then have a volunteer change the basic idea into an original descriptive expression. For example, "Ramón sighed" might be changed to "Ramón breathed a sigh."

Distribute the following exercise. Direct the pupils to rephrase each sentence as simply as possible, and then write an original descriptive sentence that means the same thing.

1. They almost covered him, like a peaked hut of many colors. _____
2. "Buenos! Adiós! Buenos días!" screamed the voice, sawing across all the other sounds. _____
3. Their brown feet kicked up little puffs of dust as they ran and pushed and kept the merry-go-round whirling. _____
4. He soon came up to the weaver who didn't have a stall but carried his wares around with him like a tower on his head. _____

5. His hair was plastered to his forehead with sweat and his mouth was as dry as dust.

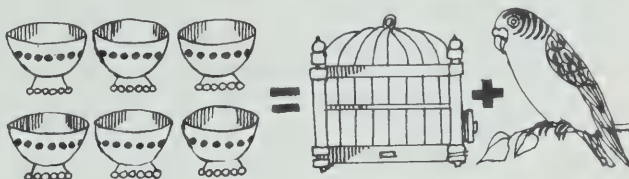
Literal Comprehension. Write on the chalkboard the following sentence:

But it would take six such bowls to equal the value of the cage and the parakeet.

Ask volunteers to suggest an appropriate symbol for each object in the sentence. They might suggest the following:

B = bowls C = cage P = parakeet

Help the pupils to interpret the sentence in the form of a mathematical equation using the symbols ($6B = C + P$). Have the pupils illustrate this equation pictorially.



Then have the pupils write a mathematical equation and a pictorial interpretation for each of the following sentences:

1. "For one of the green jars, I will trade the cage and the parakeet."
2. "I will take, in trade for one serape, your fine bowl plus twenty centavos."
3. . . . so that he could trade the serape for a green water jar.

Word-Analysis Skills

Structural Analysis

Introducing the suffix *ward*. Page 304.

Syllabication and Accent

Dividing suffixed words and placing the accent mark. Page 304.

Dictionary Usage.

Recalling dictionary symbol schwa. Page 304.

Using different meanings of words. Page 304.

Spelling

Spelling words with suffixes. Pages 304-305.

Special spelling words. Page 305.

Building a spelling group. Page 305.

Design Is a Dandelion

Most children will probably have had the patterns of snowflakes called to their attention, and some may have noticed the designs in cut onions and other vegetables. This selection is intended to develop further perceptual awareness of nature and to sensitize the children to line, pattern, color, and form in the everyday physical world around them.

Vocabulary

Enrichment Words: *foliage, silhouette, symmetrical.*

Phonetic Words: *dandelion, peacock, porcupine, rodent, spines, support, scarlet, basic, satin, combined.*

More Difficult Words: *arrangement, horizon, obvious, relatives, instance, texture, microscope, familiar, embroidery, structure, appreciate, delicate, rhythm, variety.*

Objectives

Comprehension

- Reading and discussing to understand contents
- Recognizing main ideas in paragraphs

Creative Thinking

- Describing designs in nature
- Drawing designs

Language Development

- Learning the language of art
- Reviewing the concept of a paragraph

Literature

- Noting author's style

Relating Reading to Life

- Developing powers of observation
- Appreciating the beauty of nature

Study Skills

- Reading for information

Starting Points

Getting Ready to Listen and Read

Discussing patterns

Have the pupils look again at the illustrations for the story "Ramón Makes a Trade." Call attention to the many patterns depicted—in clothing, on bowls, of bird cages, etc. Let the children discuss briefly how these patterns make things more pleasing to the eye.

"All these patterns were designed and made by people. When we think of patterns and designs, we usually think of them as being made by people. But the world around us is full of designs and patterns, and only a few of them were man made. Most of them were made by Nature." Give the pupils time to examine and discuss the patterns seen in two or three kinds of leaves, a flower, a cut onion, a cut orange, or similar objects.

Setting purposes for listening and reading

Have the pupils find the title of the selection in the table of contents and discuss what it means. Elicit that this type of comparison is called a metaphor. Encourage the pupils to tell what they might expect to find in a selection with this title and suggest that the selection be read to find out if their conjectures are right.

Delving Into the Selection

Reading and Discussing

Suggested procedure

It is suggested that the selection be studied in sections, allowing time between each section for the children to absorb the meaning by its application to design in art lessons. Since the vocabulary and structure of the selection is somewhat difficult for children of this level, it might be as well, with all but advanced groups, to read each section to the pupils as they follow in their readers.

Pages 186-187

Read the first section as an introduction to the selection. Pause after the reading to let the pupils discuss the contents—the designs found in dandelions, stars, grass, and clouds. Have them suggest designs that might be found in unexpected and in obvious places, and mention other birds or animals with outstanding designs.

Pages 187-191

Read to the end of "Looking and Seeing," on page 191. Pause to discuss the contents, using the illustrations in the text to clarify the meaning, particularly of the headings "Design Is a Bird" and "It Is Also a Beetle."

Discuss the statement "Looking is not necessarily seeing," (Page 191) and help the pupils to realize that we often look at familiar things without really seeing or appreciating them. For example, we may look at a leaf and not even notice its beautiful design and shape. Recall that Mozart was so completely absorbed in music and sounds that he could look at the most famous paintings in the world and not even be aware that they were there.

Elicit from the pupils the meaning of the section "Looking and Seeing"—that if we really see and notice the many designs in nature, the world will become a more beautiful and pleasant place for us.

Page 191

Read the section "Design Has Form" and encourage the pupils to suggest other things that we can identify by their shape. Have the children do the following art activity.

Design uses both structure, or shape, and colors. There are dark colors and light colors, bright colors and dull colors. You can learn to make them as you experiment with paint.

1. With white chalk, first draw a plan for the shape or structure of a design by filling up all the spaces on a piece of manilla paper 12" x 18" or 18" x 24". Make large buildings and small ones and make houses, apartments, stores, churches, etc. When the plan is complete, rub the chalk dust away with your hand.

Now your design is ready to paint. Take two primary colors. As you paint your design, make many colors from these by using each by itself and by thinning them with water. Put equal parts of each color together for a different color. Try to make more colors by using more of one and just a touch of the other. Thin this with water for still more colors. You should be able to make nine or ten colors out of the two you are using.

2. Make a list of as many different colors of red as you can think of: red, rose, maroon . . .

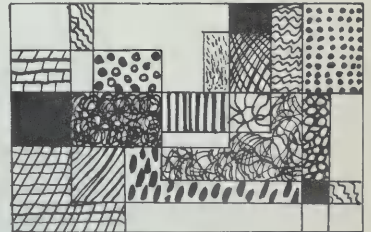
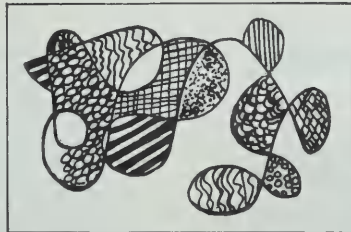
Page 192

Read "Design Has Texture." Let the pupils feel and examine a few items of varying texture—a rough stone, a smooth stone, a piece of fur, a maple or other smooth leaf, a twig of a pine tree, etc. Then let the pupils do these art activities:

Make a collection of rubbings of textures in your school or your home. Use thin paper—newsprint or cartridge paper—and a dark crayon. Place the paper over the textured surface. Use the crayon on its side and rub it over the paper. The textural pattern will show through.

If you like, you could cut shapes from your textured papers and arrange and paste them in a design on a piece of colored construction paper 12" x 18".

1. Use a thin felt pen or a ball-point pen and a piece of cartridge or ditto paper. Make a doodle design, or use straight lines, to break up the spaces. Invent ways of drawing textures and fill each space with a different one. Try curly fur, pebbles on the lakeshore, sand, waves on water, rough bark of a tree, grass, boards on a house, brick wall, stone wall, and so on. Think of more textural patterns to finish your design.



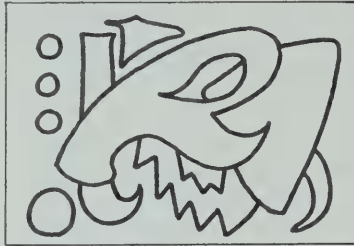
Pages
193-194

Read "Design Has Balance" and "Design Has Rhythm" and discuss the contents. Follow this up with these art activities:

Go for a walk around your school or look inside your classroom and out of your windows. Look for round shapes, square shapes, and many others. Draw a shape on the chalkboard. When you draw a shape you make a line that moves along and comes back to where it started. You make an outline.

1. Take a piece of colored paper 9" x 12" and with a dark crayon draw many shapes. Make big ones, little ones, shapes we can name, such as circles, and invent shapes. Make some shapes overlap others. Keep working until you have used most of the spaces. (If preferred, this may be done on paper 18" x 24", using a brush and dark paint.)

2. Take two or three colored pieces of poster paper, 9" x 12", and a colored piece of construction paper 18" x 24" for background. Decide upon a kind of shape to use as a theme. You might use leaves or flowers or buildings or fish, etc. Cut as many shapes of the theme as you choose—large, small, fat, thin, etc. Arrange the shapes in a design on the background paper. Tuck paste under the shapes to hold them down.



Page 195

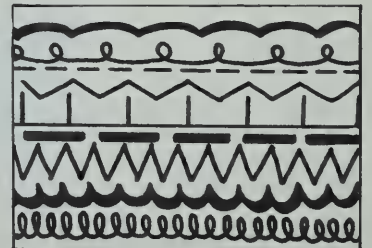
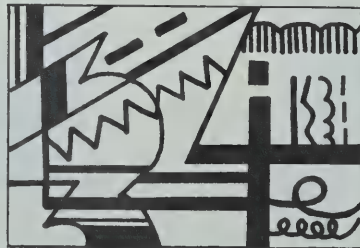
Read "Design Has a Variety and Contrast." Encourage the pupils to think of as many examples as they can of things in nature which have variety and contrast in shape, color, and texture. The following art activities will help to sum up the contents of the whole selection.

Go for a walk around your school. Find examples of many lines—in woodwork, in floor tiles, in shingles, in thin blades of grass, and so on. Look for thin lines, fat lines, wavy lines, curved lines, short lines, and long lines.

1. Take a piece of colored paper 9" x 12" or 12" x 18". With a dark crayon make a design using only lines. Make as many different kinds of lines as you can. Remember that a dot is a small piece of a line. Keep working until you have no spaces bigger than your fist.

2. Cut out many lines from colored poster paper. Arrange them in a design on a colored background. Tuck a very little paste underneath them to hold them down.

3. Paint with dark-colored paint and a large brush on 18" x 24" paper. A paint brush makes lines very quickly.



NOTE: The art activities and designs for this lesson were provided by Miss Maralin Munro, Art Consultant, Peterborough County Board of Education.

Rereading for Specific Purposes

Reading for
information

Have the pupils reread pages 186-190 to determine which of the following statements are true, according to the selection. (Answers are indicated for the convenience of the teacher.)

Read each statement below. If it is true, write Yes on the line before the statement. If it is not true, write No. Find in the reader selection the part which proves each answer, and write

on the line after each statement the number of the page on which proof of your answer can be found.

- (Yes) 1. Design is made up of shapes, forms, lines, and spaces to form a picture. (P. 186)
(Yes) 2. We learn about design from Nature. (P. 186)
(Yes) 3. Design is everywhere. (Pp. 186-187)
(No) 4. A porcupine is ugly. (P. 187)
(Yes) 5. A porcupine is one of Nature's designs. (P. 187)
(Yes) 6. Some designs, like those of snowflakes, are often too small to see without a microscope. (P. 188)
(No) 7. The snowflakes that fall to the ground have no patterns. (P. 188)
(Yes) 8. The daisy seems like a happy flower because it has a pleasing design. (P. 188)
(Yes) 9. There are many designs to see as we look at a tree. (Pp. 189-190)
(Yes) 10. A tree's design changes with the seasons. (Pp. 189-190)
(Yes) 11. A tree trunk gives structure to the tree's shape. (Pp. 189-190)
(No) 12. The structure of a tree is always changing. (Pp. 189-190)

Exploring Farther Afield

*Making
a display*

Design in Nature. The children might enjoy bringing to class things in nature which have interesting designs. These might be arranged in a display, with the items classified according to their outstanding characteristic—pattern, shape, texture, contrast, etc.

*Making a
"design" book*

Creative Writing. Suggest that the pupils try to find at least one example of design in nature each day for a week. Have them write descriptions of the examples they find and, if they wish, draw or paint diagrams to illustrate their descriptions. Ask them to use a separate sheet of paper for each item. At the end of the week, let the pupils bring their descriptions to class to share with the group. The descriptions may then be stapled together as a group book of nature designs.

For Added Interest and Enjoyment

Books

BENDICK, JEANNE. *Shapes*. Ambassador Books, Ltd.
ELLISON, ELSIE C. *Fun with Lines and Curves*. Lothrop, Lee & Shepard Company, Inc.
LERNER, SHARON. *Straight Is a Line*. Lerner Publications Co.
MELL, HOWARD. *Making Pictures and Patterns*. Drake.
SELSAM, MILLICENT E. *Is This a Baby Dinosaur?* Harper & Row, Publishers.
SLADE, RICHARD. *Geometric Patterns*. Transatlantic Arts, Inc.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Matching words
and definitions*

The Language of Art. This selection contains terms with which the children should become familiar, to make their art lessons more meaningful. To test their understanding of the terms as they are used in the selection, distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

How well do you understand the language of art? Below, in column A, are some "art" words which are used in the reader selection. Read each term, then find its meaning in column B. Write the letter of the meaning on the line before the term. You may look in your reader for help if you are not sure.

Column A

Column B

- | | |
|----------------|-------------------------------------------------------------------------|
| (b) design | a. the shape of things |
| (d) texture | b. an arrangement of shapes, forms, lines, and spaces to make a picture |
| (e) silhouette | c. the way parts are put together; the arrangement of parts |
| (c) structure | d. the way things feel |
| (a) form | |

- | | |
|-----------------|--------------------------------------------------------------------------------------|
| (f) pattern | e. an image or shape outlined against a contrasting color—usually dark against light |
| (g) symmetrical | f. design |
| (i) rhythm | g. having both sides alike |
| (h) balance | h. the state of having various parts look well together when combined |
| | i. a kind of movement |

*Reviewing
the concept of
a paragraph*

Language Development. Recall the concept of a paragraph as being a group of sentences each of which contributes to one topic, thought, or main idea.

Write these sentences on the chalkboard.

Joan got out some sheets of pink, blue, and yellow paper.
She drew different kinds of leaves on them.
Then she cut out the leaves she had drawn.
When they were all cut out, she glued them onto a sheet
of black paper to form a design.

Have the pupils read the sentences and then determine whether or not the sentences are related to the same idea. The pupils should see that all four sentences concern the same subject. Write the four sentences again in paragraph form. Use the term "paragraph form" and call on a pupil to redefine *paragraph*.

Write these topics on the chalkboard.

1. Joan gets colored paper.
2. Joan draws leaves.
3. Joan makes a design.

To help the children understand that the third topic is the only appropriate one for the paragraph, conduct a discussion about the topics listed. Have a child read the first sentence of the paragraph developed above to see if it contributes to the first topic, "Joan gets colored paper." Then have the second sentence read and compared to the first topic, then the third and fourth.

Lead the children to see that only the first sentence relates to the first topic. Then have a pupil read the second topic and decide if one or all the sentences of the paragraph are related to it. Pupils should see that only the second sentence has anything to do with the topic. Analyze the third topic in the same way. Finally, lead pupils to conclude that the third topic is appropriate because it includes the ideas of all four sentences.

To help the children to increase their ability to recognize the topic or main idea of a paragraph, refer them to the last paragraph on page 187 of the reader. Have the paragraph read, and discuss why "Design Is a Porcupine" is a good title for this paragraph. Repeat the procedure with the two paragraphs on page 283.

Have the third paragraph on page 190 read and ask the pupils to suggest a title that conveys the main idea—perhaps "The Tree in Summer." Repeat with the first paragraph on page 195, arriving at something like "The Design of a Sunflower" or "Design Is a Sunflower."

Point out that the author of the reader selection does not always use paragraph form. Refer the pupils to the top three lines on page 193. These should be combined into one paragraph, since they all contribute to the one idea—that melons have texture. Help the pupils to see that the author wanted to stress the statement "Melons have texture." To make it stand out, therefore, she set it apart from the rest of the paragraph. Have the pupils find other examples of departure from paragraph form to ensure clarity.

Explain that the author also departed from paragraph form for another reason. Read the last eight lines on page 194 and have the pupils listen to note that it sounds like poetry and so is set up in poetry rather than paragraph form. Lead the pupils to see that the author has done this because she is dealing with a topic involving beauty and she wants to suggest the beauty not only with descriptive words but also in the form of writing.

*Identifying
a paragraph
topic*

*Noting and
understanding
the author's
style*

Word-Analysis Skills

Dictionary Usage

Using dictionary illustrations. Pages 305-306.

Language Development

Appreciating descriptive words. Page 306.

Spelling

Reviewing plural forms. Page 306.

Noting irregular plurals. Pages 306-307.

Special spelling words. Page 307.

Building spelling groups. Pages 307-308.

Pages
196-199

Marc Chagall

Marc Chagall is one of the modernist painters who feel that art should not be photographic, should not be bound by actuality, but should be free of realism to express emotions, dreams, imaginings, whatever thoughts and associations the subjects invoke in the artist. In Chagall's works imagination and a dream-like quality are predominant. People, animals, and objects float about, right side up, upside down, or at impossible angles, thoughts are depicted, snatches of memories are tucked in, symbols are used, and all are combined by lines, angles, and color to form pictures reminiscent of the colorful fantasies of a child. Many adults, conditioned to expect recognizable scenes and entities in pictures, find works like those of Chagall almost incomprehensible. Most children, however—especially imaginative children—are likely to be more receptive to the modernist style, since they themselves are not too far removed from the time when they drew or painted pictures with more imagination than realism. Allow them to enjoy the pictures and react to them spontaneously, and do not curb or dampen their enjoyment by too much belaboring of details.

It is interesting to note that, since the reader selection was written, Russia has decided to recognize Chagall. In June, 1973, a full-scale exhibition of his paintings was held in Moscow, and Chagall was invited by the Soviet Minister of Culture to be present. There the 85-year-old man saw, for the first time in over 50 years, paintings which he had left behind when he departed from his native land. During his two-week stay he visited other Russian cities and towns which he had known in his youth, but he refused to visit his birth-place Vitebsk, which features so largely in his paintings, indicating that it would invoke too many painful memories.

Vocabulary

Names: *Marc Chagall* (märk shə gol'), *Russian*, *Vitebsk* (vē tēpsk'), *Zahar* (zə hār'), *Feiga-lta* (fā' gə ē' tə).

Phonetic Words: *herring, memories, aware, cigarette.*

More Difficult Words: *vision, diagonal, priest.*

Objectives

"Reading" a Picture

Deriving pleasure from pictures

Identifying details in a picture

Noting elements of design in modernistic pictures

Reacting personally to pictures

Interpreting the artist's meaning

Developing a Concept

Realizing that realism is not considered necessary in modernistic art

Creative Thinking

Drawing modernistic pictures

Starting Points

Getting Ready to Read and Enjoy

Before reading the story, tell the pupils a little about modernistic art, drawing on the information at the beginning of the lesson plan on page 205. Then refer the children to the picture on page 197. Have them study the picture, then discuss what they see, or think they see, and their interpretation of it. Accept all answers, as the question is in the affective domain.

If the children are puzzled by the picture and response is slow in coming, help by asking such questions as, "Notice the cow. She is looking at the world as she sees it. How does she see it? What is she thinking about? What is she looking at? Who might the man be? Do you think the cow likes the man? Why, or why not?"

Further guidance may be given, if necessary, by distributing copies of the following exercise, or writing it on the chalkboard.

Check the things you see in the picture. In the blanks add other things you can see.

- | | |
|------------------------------------------------------------|--------------------------------------|
| <input type="checkbox"/> a hand | <input type="checkbox"/> apples |
| <input type="checkbox"/> a cow | <input type="checkbox"/> a man |
| <input type="checkbox"/> a church with a round dome on top | <input type="checkbox"/> a farmer |
| <input type="checkbox"/> a moon | <input type="checkbox"/> a big store |
| <input type="checkbox"/> a field | <input type="checkbox"/> the sun |
| <input type="checkbox"/> two upside down houses | <input type="checkbox"/> a plow |
| <input type="checkbox"/> a ring | <input type="checkbox"/> a necklace |
| | <input type="checkbox"/> a woman |

Setting
purposes
for reading

When discussion has died down, suggest that the pupils read the text on page 196 to see if it throws further light on the picture and does or does not agree with their interpretation.

Delving Into the Picture and Text

Reading and Enjoying

Appreciating
the picture
Reacting
personally
to the picture

1. Let the pupils read the text on page 196 silently. Then read again the parts interpreting the picture as the children follow along, pausing to locate and discuss each item.

2. To give the pupils an opportunity to react personally to the picture, distribute copies of the following exercise.

1. Check the ideas the picture makes you think of. Add two others.

- | | |
|-------------------------------------|------------------------------------|
| <input type="checkbox"/> shapes | <input type="checkbox"/> texture |
| <input type="checkbox"/> friendship | <input type="checkbox"/> a rainbow |
| <input type="checkbox"/> beauty | <input type="checkbox"/> danger |
| <input type="checkbox"/> happiness | <input type="checkbox"/> color |

2. Check the statements you think the painter would agree with.

- ☐ The artist is happy.
- ☐ The world is upside down.
- ☐ An artist sees life from many angles.
- ☐ The world is a happy place.
- ☐ Life is crazy.
- ☐ Life is fun.

If the pupils wish to discuss their answers, let them do so. Some of the items are fairly concrete and their answers can be explained easily. Some items, however, are more abstract and the responses will be on the emotional level. Do not expect the pupils to be very articulate in their explanations of their responses to those items. It is often difficult to put feelings into words.

3. Have the pupils read again the first three paragraphs on page 196, to note the details of the artist's life. Ask if the pupils think the artist loved his native land. "Do you think he left Russia because he wanted to, or might he have been forced to do so?" Explain that the government in Russia is very strong, and that it tries to regulate the lives and work of the people. Back in 1923 and, indeed, until quite recently, the government didn't approve of modern art and tried to stop artists from painting that way. Help the pupils to see that this is probably why Chagall left Russia and stayed away, even though he loved his native land. Then, to round out the account on a happier note, tell them about the 1973 exhibition of Chagall's paintings in Moscow, and his visit to his homeland at that time.

The Poet (Pages 198-199)

Starting Points

Getting Ready to Read and Enjoy

Follow the same procedure with this picture as with "I and the Village," having the pupils study the picture and discuss their interpretation of it.

Ideas should flow more readily this time, after the experience with the previous picture. If guidance and help is needed, distribute copies of the following exercise, or write the items on the board and do the exercise orally.

Check the things you can find in this picture and add others in the blanks.

____ a circle
____ a clock
____ diamonds
____ a notebook
____ texture

____ a cat
____ the sky
____ a cup
____ a bottle
____ a man

Setting
purposes
for reading

Once again, suggest that the children read the text to see if their observations and interpretations of the picture agree with those in the reader text.

Delving Into the Picture and Text

Reading and
appreciating
Interpreting
the author's
meaning

1. Let the children read the text on page 198 silently, then read it aloud as the pupils follow in their readers, pausing after each item to discuss it and relate it to the picture.
2. Promote a general discussion of the picture, using questions such as the following:
 - a. Why is the poet's head upside down?
 - b. How can you tell the man is a poet?
 - c. What is the poet thinking about?
 - d. Is the poet happy and relaxed, or worried and tense? What makes you think so?
 - e. Does the cat like the poet? How can you tell?
 - f. Does the picture make you think of: having fun? a rainbow? happiness? friendship? night and day? What other ideas does it suggest to you? (Again, do not expect too much clarity in the explanations of feelings.)

Both Pictures

Exploring Farther Afield

Having fun with
modernistic art

Art. Draw a picture of yourself and your world as though you were:

1. up in the sky looking down on yourself.
2. flat on your back looking up at the sky.
3. looking in a mirror, or at the reflection in a pond.
4. very busy, very happy, or very sad.

*Appreciating
technical
aspects of
the pictures*

What kinds of lines will you use—straight? curved? Why? What colors will you use—bright? soft? dark? light? dull? Why?

Every picture is made up of lines, color, shapes, texture, and balance. Look at the two pictures.

Find an interesting line the artist has drawn. Tell why it appeals to you as being interesting.

Choose an interesting shape the artist has made. Why do you find it interesting? Why do you think the artist wanted that shape in his picture?

Find an example you like of the use of color. Why is it pleasing to you?

Find examples of balance in the pictures. Why are they satisfying?

*Evaluation
and opinion*

Discussion. Do you like these pictures? Why, or why not? What is unusual about them? Why do you think these pictures have been liked by so many people that the artist has become famous?

On page 196 the author has said, " 'I and the Village' is as much fun as it is beautiful." Do you agree with this statement? Is the picture fun? Why do you think so? Is it beautiful? What makes it so? Does this statement apply to the other picture 'The Poet' as well?

Page 200

Pencil and Paint

This poem and the one which follows carry on the theme, introduced in "Design Is a Dandelion," of Nature as an artist.

Starting Points

Getting Ready to Listen and Read

*Nature
as an artist*

"In 'Design Is a Dandelion,' we learned that Nature is a great designer, that nearly everything Nature makes has a pleasing design or pattern. Can you think of any other ways that Nature might be called an artist? Think about the seasons, particularly the autumn. How might Nature be said to be an artist in the fall? What about winter? Does Nature make pictures in winter? What kind of pictures are they?"

*Setting
purposes*

"In the poem we are going to read today, the poet describes the pictures of winter and autumn. Let's see what the poem has to say about them."

Delving Into The Poem

Reading and Discussing

*Nature's art
in autumn
and winter*

Read the poem as the pupils listen, then let them read it themselves.

Ask, "What kind of pictures does winter make? What kind does autumn make?" If necessary, explain the word *palette*. "Is one more beautiful than the other? Why do you think as you do? What aspect of art is stressed in winter's pictures?" (Line and shape) "What aspect of art is stressed in autumn's pictures?" (Color)

Personification

"The poem speaks of winter and autumn as if they were artists. Can anyone remember what we call this device in literature? How is winter made to seem like a person in the poem?" (Winter has a pencil and draws pictures.) "How is autumn made to seem like a person?" (Autumn has a palette and paint brush, and feels pleasure while painting the leaves.)

Exploring Farther Afield

*Making pictures;
reading in
unison*

Art and Oral Reading. Encourage the pupils to draw or paint winter and autumn scenes. Refer them to the descriptions on page 190 of their readers for details. When the pictures are finished divide the pupils into two groups, according to the types of pictures they have done. Let those who drew winter scenes display their pictures and read the first four lines of the poem in unison. Then let the other group display their autumn scenes and read the last four lines of the poem in unison.

Writing poems

Creative Writing. Discuss the scenes spring and summer might paint, then let the pupils try writing a poem similar to that in the reader, describing the other two seasons. Let them illustrate

their poems if they wish. When they have finished, let each "poet" read his poem, and display his illustrations if he has made any.

For Added Interest and Enjoyment

Poems

Most anthologies of poetry for children include a good representation of fall and winter poems. Read some of these poems to the children, selecting especially those which describe fall and winter scenes. Some children might enjoy particularly such poems as "Jack Frost," by Gabriel Setoun, "Frost," by E. J. Pratt; and "Frost Patterns," by Anna Letitia Wales; in *Poems for Boys and Girls, Book 2*, compiled by Grace Morgan and C. B. Routley, describing another way in which winter is an artist. However, the pupils may not understand these frost poems, since modern insulation, weatherproofing, and heating which dries out the air have pretty well made frosted windows a thing of the past and so out of the children's experience.

Page 201

Snow Color

This is another aspect of Nature as an artist, using reflected color to paint winter scenes.

Starting Points

Getting Ready to Listen and Read

*Discussing the
color of snow*

Ask, "What color is snow? Yes, it's white. But have you ever seen it any other color?" Make it clear that you mean clean snow, not snow that has become gray or brown with soot and dirt. The pupils may or may not respond. Some observant children with artistic talent may have noticed reflected color; most literal-minded children will have looked without "seeing," because they know that snow is white.

*Setting
purposes*

"The poem we are going to read today is called 'Snow Color.' Let's read it to find out what the poet has to say about the subject."

Delving Into the Poem

Reading and Discussing

Read the poem to the children, then have them read it themselves. Promote a discussion, using questions such as the following:

"When might snow appear blue?" (On a clear, moonlit night, or in the evening)

"When might it seem gold, with purple and gray shadows?" (At sunset)

"When might it look pink?" (At sunrise)

"Does the snow really change color at these times?" (No) "What makes it seem to have these colors, then?" (Snow reflects the color from the sky.)

"How does this poem fit in with 'Pencil and Paint' and 'Design Is a Dandelion'?" (It is another example of Nature as an artist.)

Exploring Farther Afield

*Discussing
reflected
color*

Discussion. "Can you think of other things that reflect color as snow does?" If the children cannot think of other examples, ask them what color the water of a lake, pond, or river is on a clear day when the sky is blue; on a cloudy day when the sky is gray; during a brilliant sunset. Other examples are: wet pavement during a sunset or at night when street lights and headlights of cars are on; windows of houses gleaming gold in the sunset; ice; even the children's own skin, when they hold a buttercup or dandelion close to their chins to see "if they like butter."

*Writing poems;
painting
pictures*

Creative Writing and Art. Some pupils might enjoy writing poems about the colors of some of the things mentioned in the discussion above. Others may prefer to paint pictures depicting scenes in varying lights.

Science. Children who are particularly interested in science might like to find out why snow reflects colors.

Page 202

Does the Kennel Fit the Dog?

Procedure

This selection is self-sufficient and needs little in the way of a lesson plan. Reading the title will be enough motivation, as the pupils will immediately wonder what "dog" the "kennel" must fit in this instance.

Read the first paragraph to the pupils, and make certain each child understands fully what it means. Then proceed to the questions and activities. If need be, clarify *expression*, *language*, *occasion*, and *situation*.

End with a discussion of the two questions on the bottom left-hand side of the page.

Page 203

Help from Helen

This is another fairly self-sufficient exercise.

Vocabulary

Phonetic Words: *department*, *submit*, *excuse*.

More Difficult Words: *knack*, *competition*, *represented*.

Objectives

Literal Comprehension

Reading to understand a situation

Creative Thinking

Solving a problem

Concept Development

Making the kennel fit the dog

Getting Ready to Read

*Setting
a purpose*

Simply tell the pupils that the story they are going to read is about a girl who got herself into a difficult situation. Suggest that they read to find out what the situation was.

Delving Into the Selection

*Literal
comprehension;
solving
a problem
Evaluation;
concept*

Reading and Discussing

When the pupils have read the selection, have individuals explain the situation in their own words, to make sure all the pupils understand it. Let the pupils discuss their ideas for a solution to the problem, and allow time for them to organize their thoughts. Then have them answer the question at the bottom of the story, either orally or as a written exercise.

Have all the solutions shared, and encourage the group to evaluate each one, to decide whether it does or does not "make the kennel fit the dog."

**Pages
204-210**

The Sorcerer's Apprentice

This story is a perennial favorite with children. Magic is always a fascinating theme, and the fact that there is in the story a boy with whom they can identify makes it especially appealing. Do make a real effort to play the record, "The Sorcerer's Apprentice," by Paul Dukas. It is an extremely effective piece of descriptive music. The children will enjoy it, and will have no difficulty in determining when the broom starts bringing the water, when the apprentice breaks the broom, and when the two brooms start bringing more and more water. They will thrill to the crescendo as the water rises higher and higher.

Vocabulary

Names: *Paul Dukas, Switzerland, Willibald, Fritzl, Sorcerers' Society of Silesia.*

Phonetic Words: *furniture, fashionable, patience, cellar, satisfied, tempted, frantic, desperate, panic, pleaded.*

More Difficult Words: *sorcerer, specialized, reputation, fuming.*

Objectives

Comprehension

Characterization

Drawing inferences

Reading to illustrate

Creative and Critical Thinking

Making predictions

Expressing opinions and making judgments

Language Development

Understanding the use of the dash

Literature

Comparing versions of a story

Noting humorous style

Organization

Classifying phrases

Starting Points

Getting Ready to Read

*Discussing
the title;
making
predictions*

Ask if any of the pupils have heard or read the story of "The Sorcerer's Apprentice." If any have, ask them just to listen to the discussion and not take part, so that they will not give the story away and spoil it for those who do not know it.

Clarify the words *sorcerer* and *apprentice*, and let the children suggest what an apprentice might learn from a sorcerer and what he might do for the sorcerer while he was learning. Explain that in this story the sorcerer's apprentice got into mischief while the sorcerer was away. Have the pupils suggest what kind of mischief a sorcerer's apprentice might get into.

*Setting
purposes
for reading*

Suggest that the pupils read the story to find out what happened and to compare their suggestions with the actual story. Those who already know the story might read to find out if this version is exactly the same as the one they know and, if not, how it is different.

Reading and Checking

*Reacting to
the story;
comparing ideas
and versions*

When the pupils have finished reading the story, let them discuss it spontaneously. Have them recall their earlier suggestions and compare them with the story events. Whose ideas came closest to the story? Were some of the other ideas as good as the story, or perhaps even better? Let those who already knew the story tell how this version resembles or differs from the versions they had heard before.

Delving Into the Story

Thinking About What Was Read

*Evaluation
Characterization*

1. "Did you like this story? Why or why not? Which part did you like best? Why?"
2. "How would you describe the sorcerer's character?"

- a. He had a high opinion of himself—"...no one knew better than he did that he was no ordinary sorcerer..."; "...he remembered in time who he was..."
- b. He was inclined to put on airs—he wouldn't stoop to do ordinary, showy tricks; he didn't want other sorcerers to know that he sometimes spilled things.

- c. He was secretive—he wouldn't let anyone see him work his spells.
 d. He was patient and kind—he put up with the apprentice's mistakes, and even at the end, when he was very angry, he didn't beat the boy or hurt him in any way, he merely sent him home.

*Expressing
 opinions;
 making
 judgments*

3. "Do you think the sorcerer was a good teacher? Did the apprentice have any real chance to learn from him how to become a sorcerer?" (No. He wouldn't let the boy know how the spells were done. Fritzl had to hide and watch him secretly to find out how to command the broom.)

"On page 205, the story says of Fritzl, 'He wasn't very bright or industrious. He made mistakes, spilled things, and was a general nuisance.' Do you think this statement was true, according to the rest of the story?" Lead the children to see that, on the whole, the statement was not true. Since it comes right after the description of the sorcerer and his attitudes, it was probably the sorcerer's opinion of the boy. If the sorcerer wouldn't let him know about the magic spells, he wouldn't always understand fully what was required of him and so would make mistakes and seem stupid. Paragraph 2 on page 207 indicates that the boy was a hard worker. Since he knew that the broom could be made to do some work for him, he would have been stupid not to try to make it help to lighten his load of work.

"Was Fritzl wrong to spy on the sorcerer and try to learn one of his spells?" Opinions will vary. Some will think he was wrong, because he knew the sorcerer was not willing to let anyone see him work his spells. Others may feel that the boy was not wrong, because he was supposed to be learning the sorcery business and that was the only way he could do it.

4. "What was Fritzl's big mistake?" (He didn't find out how to stop to the spell. He assumed that the same words and actions could be used both for starting and stopping it.)

"What does this tell us about Fritzl?" (He wasn't thorough; he would jump to a conclusion without knowing all the facts.)

5. "Would Fritzl have made a good sorcerer if he had been taught the business? Was the sorcery business the right 'kennel' to fit him as 'dog'? Why do you think as you do?" (No. A sorcerer had to be thorough and do everything exactly right to work spells; he couldn't take anything for granted. Fritzl proved that he was not thorough enough for that kind of work and was too apt to jump to conclusions. Also, Fritzl couldn't have liked sorcery very much, for he wasn't sorry that he was sent home and never saw the sorcerer again.)

"Do you think Fritzl ever did 'make the kennel fit the dog'—that is, did he find something else to do that suited him better? Why do you think so?" (yes. Since Fritzl told stories to his grandchildren, presumably he must have found some way of earning a living and supporting a wife and family.)

Rereading for Specific Purposes

The style of this story is light and humorous. Have the pupils reread the story to find examples of funny expressions and wording. Some examples they may find are;

Page 204. His name then was Willibald, which is a little odd, but no stranger than he was.

What was left of his hair was white.

... bob up at a moment's notice ...

Page 205 ... a street that wasn't at all fashionable.

... the sorcery business.

Page 206 ... somewhat thin ones, and rather splintery, but still, arms.

... hopping and thumping along on its straws.

Page 207 ... the Sorcerers' Society of Silesia ...

... clouds of dust—both star and earth ...

The idea of making many trips to the river with the water bucket didn't interest him at all.

... wasted no time in thinking any further.

... —thump-athump-athump!

Page 208. ... which wasn't very comfortable.

Page 209. ... the two pices went merrily along ...

And there is nothing quite so angry as a wet sorcerer.

Page 210. ... stamped his foot—the left one—...

*Noting humorous
 style*

As the pupils find examples and read them, discuss very briefly what makes them funny. In most instances this can be done by asking volunteers to express them in the ordinary way. Some points to bring out are: terming sorcery, which is usually suggestive of magic and mystery, "the sorcery business," just as one would say "the coal business"; the alliteration in "the Sorcerers' Society of Silesia" and the humor in the idea of a society of sorcerers; the grouping together of stardust and earth dust, and the way in which it is done; the understatement in "didn't interest him at all" and "which wasn't very comfortable."

Exploring Farther Afield

<i>A record</i>	Music. Have the introductory note on page 204 read, then play the record as the pupils listen to relate it to the story.
<i>Drawing pictures</i>	Art. The description of the sorcerer on page 204 is very graphic. Some of the pupils might like to draw a picture of him, following this description exactly. Others might like to show the sorcerer clip-clopping along on his donkey. And some might wish to depict the broom, with skinny arms, carrying a bucket of water.
<i>Pantomime and dramatization</i>	Dramatic Play. The pupils might wish to pantomime the expression and actions of a passerby seeing a table skipping along the street. Others might work in pairs, one performing the actions and saying the magic spell, the other being the broom suddenly coming to life and hopping about on its straws. If some pupils wish to pantomime or dramatize other parts of the story, by all means let them do so.
<i>Doing magic tricks</i>	Entertaining. Encourage the children to read how to do magic tricks, practice until they can do them well, and then perform them for the class. Some of the books listed in the section <i>For Added Interest and Enjoyment</i> , or similar books, will supply ideas and directions.

For Added Interest and Enjoyment

Books

CARPENTER, FRANCES. *The Mouse Palace*. McGraw-Hill Book Company Inc.
 COLUM, PADRAIC. *The Boy Apprenticed to an Enchanter*. The Macmillan Company, N.Y.
 DAHL, ROALD. *The Magic Finger*. Harper & Row, Publishers.
 LEQUIN, URSULA. *The Farthest Shore*. McClelland & Stewart, Ltd.
 LEICHMAN, SEYMOUR. *The Wicked Wizard and the Wicked Witch*. Harcourt, Brace & World, Inc.
 LONGMAN, HAROLD S. *Andron and the Magician*. Seabury Press.
 MAYER, MERCER. *A Special Trick*. Dial Press.
 STEWART, MARY. *The Little Broomstick*. William Morrow and Company, Inc.
 WHITE, LAURENCE B. *So You Want to Be a Magician?* Addison-Wesley Publishing Company, Inc.
 WYLER, ROSE, and AMES, GERALD. *Funny Magic: Easy Tricks for Young Magicians*. Parents' Magazine Press.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Understanding
the use of
dashes
Who? What?
When? Where?
Why? How?*

Direct the pupils to find dashes in the story "The Sorcerer's Apprentice," on pages 205, 206, 207, the last paragraph on page 208, and page 210. Discuss each example in turn and consider the author's purpose in using the dashes.

Classifying Phrases. To give the children practice in classifying phrases, distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each sentence below and notice the underlined phrase. Decide whether the phrase tells who, what, when, where, how, or why, and write the correct word on the line before the sentence.

- | | |
|----------------|--------------------------------------------------------------------------------|
| <u>(where)</u> | 1. A small black cap sat <u>on the back of his head</u> . |
| <u>(how)</u> | 2. His fellow sorcerers specialized in <u>disappearing in puffs of smoke</u> . |
| <u>(who)</u> | 3. He did want to serve <u>his customers</u> well. |

- (when) 4. Almost before he knew it, the broom had returned.
- (what) 5. Another bucket appeared from nowhere.
- (how) 6. It came toward the stairs, hopping and thumping along on its straws.
- (where) 7. Everything started floating around the room.
- (why) 8. Fritzl was very pleased to have most of the chores done for him.
- (when) 9. As he said this, he jumped quickly aside.
- (why) 10. Fritzl didn't hear the words, for just then the water tub bumped against his head.
- (who) 11. The angry sorcerer stood at the top of the stairs.
- (what) 12. Willibald used a good deal of water in his spells.

Word-Analysis Skills

Dictionary Usage

- Introducing dictionary symbol *ó*. Page 308.
- Noting *a* representing the sounds *o* or *ó*. Page 308.
- Independent practice. Page 308.

Word Meaning

- Identifying word meaning through context. Page 309.

Spelling

- Spelling words containing the *ór* sound. Page 309.
- Spelling words in which *a* represents the sound of short *o*. Page 309.
- Special spelling words. Page 310.
- Building a spelling group. Page 310.

Page 211

Witches' Chants

These chants are just for fun, as a follow-up to the magic of the previous story. Don't try to analyze them or make sense of them. Just let the children enjoy the sound of the words and experiment with producing magic-sounding effects while chanting them aloud.

Procedure

Have the pupils read the first paragraph and discuss charms and spells. Then have the second paragraph read and its suggestions followed. If the pupils ask about them, explain that a *cat-a-mountain* is a leopard, *timbrels* are tambourines, and a *caldron* is a large pot.

When the pupils have recited the chants to their satisfaction, have them try writing their own chants, as suggested in the third paragraph. If some pupils find the examples in the reader too difficult to use as models, refer them to Aunt Agatha's chant to make a lion disappear (page 10) and the chant to cure whooping cough (page 93) as simpler models.

When the chants have been written, allow each "poet" to read his chant for the group to enjoy.

Unit Review

Recalling unit selections; applying the unit concept

Making the Kennel Fit the Dog. This exercise is designed to check the pupils' recall of unit selections and their understanding of the concept of making the kennel fit the dog. The exercise should be done orally. (Answers are indicated for the teacher's convenience.)

1. "When you made pencil boxes, how did you know if you had made the kennel fit the dog?" (If the pencils fitted into the box.)

"If you were making a bread box for your mother, how would you make the kennel fit the dog?" (You would make the box large enough to hold one or more loaves of bread.)

2. "If Ramon's orange bowl was the 'kennel' and the parakeet he wanted was the 'dog,' did the kennel fit the dog at the beginning of the story? Explain your answer." (No. The bowl wasn't worth enough to buy the parakeet.) "How did Ramon make the kennel fit the dog?" (He earned

enough money and made several trades until he had enough to buy the parakeet—he made the 'kennel' bigger.)

"If you had 75 cents and you wanted a toy that cost \$2.00, would the kennel fit the dog?" (No.) "How could you make the kennel fit the dog?" (You could earn more money and save it until you had \$2.00, the price of the toy.)

3. "If the design of a dandelion is the 'kennel' and the purpose of being attractive is the 'dog,' has Nature made the kennel fit the dog?" (Yes.) "Does Nature usually make the kennel fit the dog?" (Yes. The design of animals and natural objects in nature is usually suitable for the purpose—to attract, to camouflage, to protect, etc.)

"If you wanted a room to be bright and cheery, which colors would you choose to make the kennel fit the dog—black, gray, and dull brown, or red, yellow, and bright green?" (Red, yellow, and bright green would make the room bright and cheery; black, gray, and dull brown would not.)

4. "Did Marc Chagall make the kennel fit the dog in his paintings?" (Answers may vary. Some may think that, by producing a pleasing and interesting effect, he did. Others may feel that, by putting things upside down or in unlikely positions, Chagall made the dog fit the kennel.)

"If you read a description of a scene and decide to paint a picture of it, how would you make the kennel fit the dog?" (By reading the details very carefully and making sure they are all in your picture.)

5. "If the sorcery business were the 'kennel,' and Fritzl the 'dog,' did the kennel fit the dog when Fritzl was apprenticed to the sorcerer?" (No. He wasn't good at sorcery and was not particularly interested in it.) "How may the kennel have finally been made to fit the dog in that story?" (The sorcerer sent Fritzl home and presumably Fritzl found some other job that suited him better—he got a new kennel that fitted him.)

"If you had planned to go to the skating rink regularly, and then found that you didn't enjoy skating and were no good at it, would the kennel fit the dog?" (No.) "What would you do to make the kennel fit the dog?" (Try other sports until you found one you could do well and enjoyed doing—get a new kennel.)

*Recognizing
synonyms
and antonyms*

Word Meaning. To check the pupils' understanding of the meanings of some of the words introduced in this unit, and their understanding of synonyms and antonyms, distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each pair of words. If they are synonyms—that is, if they have the same, or almost the same meaning—write S on the line before them. If they are antonyms—have opposite meanings—write A on the line.

(A) 1. gaily—sadly

(S) 2. pleaded—begged

(S) 3. occasion—event

(S) 4. astonished—amazed

(A) 5. brilliant—dull

(S) 6. obvious—clear

(S) 7. burro—donkey

(A) 8. downcast—sad

(S) 9. variety—kind

(A) 10. warily—confidently

(A) 11. deny—admit

(S) 12. satisfied—content

Vocabulary test

Vocabulary. To check the pupils' recognition of new words introduced in this unit, distribute copies of the test below. Read the starred word in each group, and ask the children to find and underline the word.

1. *value vision variety	2. parakeet pottery *patience	3. shaded scarf *scarlet	4. burro *basic trudged
5. delicate diagonal *dandelion	6. appreciate *expression excuse	7. texture temper *tempted	8. *mysteriously microscope memories
9. obviously accident *occasion	10. remarkable *relatives reputation	11. *satisfactory satisfied satin	12. *circular instance cellar
13. family *familiar frantic	14. hearing *herring horizon	15. *porcupine priest prancing	16. crockery crossbar *clutching
17. *desperate department downcast	18. pleaded *platform peacock	19. *support sputtered subdue	20. rodent rhyme *rhythm
21. *deny dizzy equal	22. gilded *gaily knack	23. scissors score *sorcerer	24. fashionable *furniture fuming
25. combined cigarette *situation	26. struck *structure specialized	27. admirable *arrangement astonished	28. spins *spines sweat
29. *aware awake warily	30. pioneer *panic piano	31. emphasis emergency *embroidery	32. competition represented *language

NOTE. The Progress Check for the Word-Analysis Skills is on pages 313-315, and is to be administered after completing the lesson on "When Great-Grandmother Was Young," in the next unit.



THE WORLD IS...

STARTING POINTS

Learning Objectives

Selection	Comprehension Literal — Critical Creative	Locating and Organizing Information
<p>This Land is Your Land Page 213</p> <p>When Great-Grandmother Was Young Pages 214-223</p> <p>Word-Analysis Progress Check</p> <p>Your World Is... Pages 224-237</p> <p>Unit Review</p>	<p>Understanding words of a song Making inferences</p> <p>Evaluating the story Understanding details Drawing inferences from story details Recalling details Noting and comparing details Comparing and contrasting information</p> <p>Understanding the importance of pictures Drawing inferences from text, picture, and map details Drawing upon information from outside sources Dealing with uncertainties and ambiguities Recalling details</p> <p>Discussing the unit theme</p>	<p>Using maps to locate places</p> <p>Locating a place on a map Organizing information in an idea line Using reference books and interviews to obtain information</p> <p>Using the encyclopedia and other reference books Using maps Taking notes and making outlines Preparing reports Organizing charts and booklets Planning a tour Organizing an arts festival</p>

IN READING
in "The World Is..."

Literary Appreciation	Word Analysis Dictionary Usage	Spelling
Appreciating poetic use of language Noting rhythm	Reviewing rules of syllabication and accent Accenting words ending in /e	Reviewing uses of syllabication in spelling Special spelling words Building spelling groups
Noting mood in a poem	Using prefixes and suffixes Recognizing dictionary respellings Locating a definition in the dictionary	Spelling test

STARTING POINTS

Learning Objectives

	Page	Talking Moving – Acting	Valuing	Writing	
	Pages 96-97	Relating a poem to personal experience Acting out situations to show specific feelings	Understanding the feeling "being on top of the world"	Completing sentences Listing things that contribute to happiness	
	Pages 98-99	Supporting opinions	Discussing meaning of happiness Deciding on appropriate responses to being unhappy		
	Pages 100-101	Acting out situations to show specific behaviors Giving opinions Comparing behaviors	Developing awareness of those who make up one's personal world	Completing sentences Giving reasons to support opinions Writing a story to illustrate specific behaviors	
	Pages 102-103	Discussing the concept of "Good Samaritan" Acting out situations illustrating the concept	Appreciating the need for people to help others	Writing a title for a picture Writing a story about a picture	
	Pages 104-105	Reading a poem chorally		Writing a group poem	
	Pages 106-107	Discussing content of poem Acting to show understanding of working roles	Appreciating roles of neighbors and workers in a community	Writing a story related to a poem and using specific vocabulary	
	Pages 108-109	Acting out roles of workers in the past			
	Pages 110-111	Learning words in other languages and noting similarities	Discussing "neighbors" around the world and ways of helping them		

IN LANGUAGE
in "The World Is..."

Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Coming to conclusions about meanings of poems</p> <p>Noting colloquial language in a poem</p> <p>Reading a poem to acquire factual information</p> <p>Appreciating words and music of song</p>	<p>Selecting descriptive words</p> <p>Discussing meaning of word "united"</p> <p>Learning words in other languages</p>	<p>Making a picture collection</p> <p>Finding information about organizations that help others</p> <p>Invite a speaker to class</p> <p>Obtaining information from persons in the community</p> <p>Finding out about UNICEF</p> <p>Planning a United Nations program</p>	

Overview of Theme in Starting Points in Reading

To see a world in a grain of sand . . .

William Blake

It takes poetic imagination "to see a world in a grain of sand," but we all tend to consider our immediate surroundings, our friends and acquaintances, and our way of living in our own area, our world. This is especially true of children. Even though television, some travel, and organizations such as UNICEF may have given them an inkling of other lands and customs, their world is still essentially their own familiar surroundings.

This unit, "The World Is . . ." attempts to extend the children's horizons a little, by giving them glimpses of the "worlds" of other Canadians. The opening song, "This Land Is Your Land," suggests that many "worlds" combine to make up Canada, which is somehow the "world" of all Canadians. "When Great-Grandmother Was Young" goes back in time to present the "world" of a young Canadian girl many years ago. Although the setting is Nova Scotia, with the exception of details influenced by the presence of the sea, her "world" was similar to that of all children living in rural areas in the earlier days of our land. This selection is followed by a series of pictures providing a look at the many "worlds" of Canada today—

"From Bonavista to Vancouver Island
From the Arctic Circle to the Great Lake Waters . . ."

For specific learning objectives in this theme, see the chart on pages 218-219.

Introducing the Theme in Starting Points in Reading

Promote a discussion of Canada and Canadians, eliciting what the pupils know about their land by asking such questions as, "What is a Canadian? Are all Canadians alike? Is the whole of Canada the same as the land around here? What other parts of Canada are there? What are they like?"

When the discussion has died down, explain that this unit is all about Canada. Suggest that, as they study the story, the poems, and the pictures that reflect the many facets of the Canadian way of life, they look for the similarities and differences that help to answer the questions, "What is a Canadian?" and "What is Canada?"

Readability of selections

In the theme "The World Is . . ." the story "When Great-Grandmother Was Young" may be difficult for some children because it describes a way of life that is unfamiliar to them. For this reason, the teacher may want to have a preliminary discussion about rural life years ago in order to introduce the meanings of some of the words that are no longer used. The photo study "Your World Is . . ." will give all children in the classroom an opportunity to participate fully in the theme.

Overview of Theme in Starting Points in Language

The expression "The World Is . . ." may be completed in two ways—"The World Is People" and "The World Is Places." In *Starting Points in Reading* the emphasis is on the "world" of Canada—its people in the past and today and its places from coast to coast. In *Starting Points in Language* the emphasis is on the immediate "world" of the child—his own self, his feelings, his relationships with others, his friends, his neighbors.

For specific learning objectives in this theme, see the chart on pages 220-221.

Integration with Starting Points in Language

The language activities in "The World Is . . ." in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 96-99—the talking and writing activities will allow the children to discuss their feelings and to appreciate that they all experience happiness and unhappiness in different situations and at different times
2. Pages 100-103—the talking activities stimulate the children to think about their relationships with others; in the acting out activities they evaluate ways of solving problems with others; what they think and act out then becomes the basis for writing activities
3. Pages 104-107—the poems and pictures are starting points for learning how different jobs are done in the neighborhood and the vocabulary related to them

6. Pages 108-109—how some people lived a long time ago is lightly touched upon in the acting activities that accompany the song "What Do the Simple Folk Do?"

8. Pages 110-111—the theme ends with children finding information about children in other countries and discussing how they may help them through such organizations as UNICEF

Starting Points in Reading

4. The song "This Land Is Your Land" will introduce the children to the "world" of Canada

5. The story "When Great-Grandmother Was Young" gives the children an opportunity to learn about how some Canadians lived in the past

7. Each photo in the "Your World Is . . ." study can be the starting point for research on a particular area of Canada. The class may study all the pictures, some of them, or groups might be responsible for different photos

This Land Is Your Land

This song serves to summarize the whole of Canada and set the scene for the selections and pictures of the unit.

Objectives

Comprehension

- Understanding the words of a song
- Making inferences

Literature

- Appreciating use of language
- Noting rhythm

Locating Information

- Using maps

Reading Techniques

- "Reading" a picture
- "Reading" maps

Relating Reading to Life

- Helping the children to realize that Canada is their land
- Experiencing the joy of singing a song

Special Materials

A large map of Canada

A recording of "This Land Is Your Land." Make a real effort to obtain this, if possible. It will make the lesson so much more enjoyable for the children. One good recording is done by the Singalong Jubilee group, in an album entitled "This Land Is Your Land," on the Arc label.

Starting Points

Getting Ready to Listen

*"Reading" a
picture;
making
inferences*

Have the pupils open their readers to page 212 and look at the picture. Ask, "What are the children doing?" Elicit that they are singing and clapping to the rhythm of the song. "What song might they be singing?" Let the children suggest various song titles. If no one mentions "This Land Is Your Land," explain that this is a good song for singing and clapping. Play the record as the children listen for enjoyment. Let them clap to the rhythm if they wish.

*Setting a
purpose for
listening and
reading*

Ask, "Would you like to learn this song?" The reply will undoubtedly be "Yes." "To get the most out of a song, it is best to know and think about the meaning of the words. Let's read and discuss the words to 'This Land Is Your Land' first, before we sing it."

Listening, Reading, and Enjoying

Read the poem to the pupils. Then read it again, as the children follow in their readers. Let the pupils join in the reading of the chorus after each verse.

Delving Into the Poem

Reading and Discussing

*Making
inferences*

1. Read the poem again, pausing to have the pupils discuss briefly where or what the following might be:

- The ribbon of highway. (Probably the Trans-Canada Highway, because this song is about the whole of Canada and that highway goes from coast to coast.)
- The golden valley. (Probably the St. Lawrence Valley, "golden" because much of the wealth of Canada — manufacturing, business, finance, and shipping — is centered there.)

- (c) The firclad forests of your mighty mountains. (The Rocky Mountains)
- (d) The wheat fields waving and the dust clouds rolling. (The prairies, where most of Canada's wheat is grown and where, in drier areas, there are sometimes dust storms.)
- (e) The fog was lifting. (Probably the Atlantic Provinces. Fog may occur in most parts of Canada, but it is particularly associated with the eastern coastal provinces.)

Using a map

2. On a large map of Canada have the areas and places named in the song located. Trace the route of the Trans-Canada Highway across the country, and note the areas mentioned in the previous exercise. "Which part of the song do you think refers to the region where we live?"

Noting use of
language

3. "How does the language of the poem make you feel about these places? Why does this language succeed in making you feel this way?"

Noting rhythm;
reading in
unison

4. "The words to a song usually have a good rhythm, to fit the rhythm of the music. Listen to the rhythm of this poem." Read the poem, exaggerating the rhythm. Then have the pupils read the poem in unison, and let them clap to the rhythm as they read.

Singing the Song

Enjoying singing

"Now we are ready to sing the song." Play the record over several times, for the children to learn the tune. Encourage them to join in and sing along with the record as soon as they feel they are ready to do so. If the record and a record-player are not available, play the music on the piano and sing the words, or simply sing the song unaccompanied, and have the pupils sing with you. When the pupils have learned the words and tune, they might enjoy singing it to the class, or to another class. Invite the listeners to clap to the music.

Pages
214-223

When Great-Grandmother Was Young

This selection provides an opportunity for the pupils to look at three Canadian "worlds" — Great-Grandmother's and their own "world" of today, for purposes of comparison, and Great-Grandmother's and the "world" of children of her day in other parts of Canada, to determine what similarities existed and what differences arose out of the special location of Great-Grandmother's "world" on an island off the coast of Nova Scotia.

Vocabulary

Phonetic Words: harbor, lobsters, cargo, coves, ballad, seedlings, yoked, stagecoach, axles, prongs, ignored, dismay, calmly, bustling, elegant, frothy.

More Difficult Words: herring-chokers, hideaway, headcheese, scows, pandowdy, dawdle, canopy, draft horses, stallions, distracting, halter, whinny, elves' toes, privy, kerosene, seminary.

Have the pupils find in the dictionary any words which may not be familiar and note their meanings. The following are not included in *Dictionary of Canadian English: The Beginning Dictionary*.

hideaway—a place where one can hide oneself or things

headcheese—a jellied loaf formed of parts of the head and feet of pigs, cut up, cooked, and seasoned

pandowdy—a deep apple pie or pudding with top crust only, often sweetened with molasses

elves' toes—front parts of skate blades, curled up like the toes of elves' shoes

Objectives

Comprehension

Understanding what life was like in story time and setting

Drawing inferences from story details

Noting and comparing details

Reading carefully for details

Critical Reading

- Using story clues to locate a story site
- Evaluating the story
- Comparing and contrasting information

Locating and Organizing Information

- Locating a place on a map
- Organizing information in an idea line
- Using reference books and interviews to obtain information

Relating Reading to Life

- Comparing conditions in earlier times with conditions today

Starting Points

Getting Ready to Read

*Locating
Gerrard's Island,
using text clues
and map*

Have the pupils turn to page 214 in the reader and read the title "When Great-Grandmother Was Young." The pupils may recall the selection in the first unit of the reader, "When Great-Grandmother Was a Little Girl." If they do, let them talk briefly about what they remember of that selection.

Some pupils may wonder if this story will tell more about the Great-Grandmother of the earlier story. Explain that this Great-Grandmother was a different girl who lived in a different part of Canada. Read the first paragraph of the story as the pupils listen to find out where this Great-Grandmother lived.

On a map of Canada, have the pupils find Nova Scotia and notice particularly what a lot of coastline it has. Point out that the story mentions the eastern shore and have that area located.

"This gives us a general idea of where Gerrard's Island is, but it still doesn't tell us exactly. Let's see if we can pinpoint it further. The story tells a little more about it." Read the second paragraph on page 215. On a map of Nova Scotia, have the children find Tangier, north and east from Halifax, and call attention to the small islands nearby. If Pope's Harbor is shown on your map, the search for Gerrard's Island will be over, for it will be the one most nearly opposite. If not, point out that the island must be one not too far from the coast, since the mainland can be seen from there. Explain that later on the story mentions two boys rowing to Tangier and a young man skating there in winter. All this should lead the pupils to conclude that the island is probably one shown to be closest to Tangier.

*Setting purposes
for reading*

"Now that we have found out where Great-Grandmother lived, what do you suppose life would be like for a little girl living on Gerrard's Island many years ago? Let's read to find out."

Reading and Checking

Have the children read the story, then allow time for spontaneous discussion.

Delving Into the Story

Thinking About What Was Read

*Evaluation
Making
inferences*

1. "Did you like this story? Why, or why not? Which part did you like best? Why?"
2. "How do you suppose the name 'herring-chokers' originated? Can you find clues in the last paragraph on page 214?" (The word *bony* is a clue. Sea herring are very bony, and it is easy to choke on them. Since a beach party featuring steamed herring was a popular recreation, the people of the region came to be known as 'herring-chokers'.)

*Noting and
comparing
details*

3. "What did Great-Granny do for fun when she was a little girl?" (Had herring-cooking parties on the beach; dug for treasure in coves along the shore; sang songs; went to Tangier on the scow) "Do you do anything similar? What do you like best to do for fun?" (Any occasion involving eating out-of-doors, such as picnics, cook-outs, barbecues, corn or weiner roasts, clam bakes, and fish fries, can be considered as similar to the herring-cooking parties.)

"What chores did Great-Granny do?" (Strung apple slices on string for drying; weeded the garden; pumped and carried water for the garden.) "Do you do any similar chores? What was your first important chore?"

"How did Great-Granny get her education?" (By attending a one-room school for elementary schooling; by going to live in Halifax for secondary education.) "What was special about Great-Granny's going to the seminary in Halifax?" (Most girls didn't go to high school in those days.) "Is schooling today similar to Great-Granny's or different? How?" (Responses will depend upon the area in which the pupils live.)

*Drawing
inferences from
story details*

4. "Do you think Great-Granny's family was a happy one? What in the story makes you think so?" (They played together—the whole family enjoyed steaming herring on the beach; they worked together; Mother and the girls sang as they worked together; Mother made sure they had desserts in the winter, as well as meat and vegetables; their father provided well for them, and he let Great-Granny go along for the ride when he took the horse to Tangier; both parents made sure that even their girls got a good education; Great-Granny was homesick when she went to Halifax; Great-Granny remembered her childhood with pleasure.)

*Recalling
details*

5. "How did the sea influence the lives of the people on Gerrard's Island?" (The men were fishermen; Great-Granny's father was a sea captain; steaming herring on the shore was a popular recreation; certain jobs were done at low and high tide; the children played in secret coves; ballads about the sea were favorite songs.)

"What special difficulties did living on an island cause?" (Everything had to be brought in by boat most of the year and the sea was often very rough; horses had to be taken to the mainland for shoeing; things had to be hauled across the ice in winter; supplies had to be put in for the winter because the ice wouldn't always be strong enough to venture out on but would still be enough to hinder boats.)

*Expressing
opinions;
evaluating
Drawing
inferences*

6. "Would you like to have lived on Gerrard's Island in Great-Grandmother's day? What would you like about it? What would you dislike?"

7. "Why do you suppose most people finally left Gerrard's Island?" (Life was hard. Fishing and farming on a small scale meant long hours of work for a bare living. When the children went to Halifax for education, they would learn easier ways of earning a living and would tend to stay rather than go back to the island. The fact that the author makes special mention of Great-Grandmother's going back implies that this was not usual.)

Exploring Farther Afield

*Making an
idea line*

Comparing and Contrasting. Have the pupils read the first suggestion following the story on page 223. Allow some time for discussion to promote the flow of ideas. Then help the pupils to organize their ideas in an idea line, or chart, somewhat as follows:

Chores	Made Easier Then	Made Easier Now
Fishing and sealing	Sailing vessels	
Carrying cargo	Sailing vessels	
Sailing in and out of harbor	High tide	
Digging clams and mussels	Low tide	
Preparing and hauling supplies for winter	Sang as they worked	
Hauling water	Dawdling at the pump	
Weeding garden		
Heavy work	Oxen	
Getting in touch with friends	Horse and buggy	
Mail delivery	Stagecoach	
Lighting	Tending kerosene and gas lamps	

NOTE. Items under "Made Easier Now" will vary according to the area in which the children live.

*Finding out
about one's
own area*

Research and Reports. Refer the pupils to the second activity on page 223. Discuss the questions, then let the children go about finding the required information, through reference books and interviews. When they have finished, let them report their findings to the group. If they wish, the children could pool the information they have found, and organize an idea line,

comparing conditions in their own area in the past with conditions in Nova Scotia in Great-Grandmother's day, and with conditions as they are today.

For Added Interest and Enjoyment

Books

ACKER, HELEN. *The School Train*. Abelard-Schuman Ltd.
AGLE, N. H. and WILSON, ELLEN. *Three Boys and a Lighthouse*. Charles Scribner's Sons.
BROWN, FERN and GRABE, ANDREE BILAS. *When Grandpa Wore Knickers*. Whitman Publishing Company.
CARLSON, NATALIE SAVAGE. *Sailor's Choice*. Harper & Row, Publishers.
CHASE, MARY ELLEN. *A Walk on Ice*. W. W. Norton & Company, Inc.
DE ANGELI, MARGUERITE. *Petite Suzanne*. Doubleday & Company, Inc.
DE ANGELI, MARGUERITE. *Jared's Island*. Doubleday & Company, Inc.
McLAUGHLIN, LORRIE. *The Trouble with Jamie*. The Macmillan Company of Canada Limited.
SAUER, J. L. *Fog Magic*. The Viking Press, Inc.
SAUER, J. L. *The Light at Tern Rock*. The Viking Press, Inc.
WHYTE, JENNY BELL. *Adelaide Stories*. Simon & Schuster, Inc.

Films

Turn of the Century. National Film Board, b&w, 28 mins.
Upper Canada Village. National Film Board, color, 24 mins.

Filmstrips

Pioneer Homes and Schools (Eastern Canada), National Film Board, 55 fr, b&w, captions, manual.
Pioneer Life in Upper Canada. National Film Board, 39 fr, b&w, captions, manual.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Reading
carefully
for detail*

Literal Comprehension. Discuss with the children the importance of reading carefully. Help the children understand that one word read incorrectly can change the meaning of a sentence. To demonstrate this, write the following sentence on the chalkboard:

People wear bathing suits outdoors in the winter.

Have the sentence read aloud and ask if this is a true statement. Then ask what word in the sentence makes it incorrect. Underline *winter*. Ask the children what word should be used to make the sentence correct. Then erase *winter*, write in *summer*, and have the sentence read.

To provide practice in reading carefully, distribute copies of the following exercise.

Tell the children that one word in each sentence makes the sentence false. Instruct the children to put a line through the one word in each sentence that keeps the sentence from being true.

When everyone has finished, check the exercise orally. Have pupils tell what word they crossed out and then have them read the sentence with the correct word. (Incorrect words are underlined for the teacher's convenience.)

1. It is one of the dozens of small islands that are sprinkled along the western shore of Nova Scotia.
 2. All the island women went to sea.
 3. Great-Granny loved to go at high tide into secret coves.
 4. Horses did most of the heavy work.
 5. Halifax was an all-day journey by train from Tangier.
 6. Gas lamps were much harder to tend than kerosene lamps.
- Point out that it is particularly important to read carefully when doing research, to be sure of getting the facts right.

Inferential Comprehension. Distribute copies of the following exercise or have the pupils write their answers on worksheets. Discuss the answers orally when the pupils have finished working. (Possible answers are indicated. Accept any logical responses.)

1. Page 214. . . . an island so small that you won't find it on your map of Canada. Why are small islands not shown on a map of a large area? (Maps are drawn to scale, and even a dot might suggest that the island is bigger than it really is. There isn't room to show every small detail on a map of a large area.)
2. Page 214. All the island menfolk went to sea. Why would the men of Gerrard's Island be fishermen? (The sea was right at their doorstep; fish would provide food and could also be sold.)
3. Page 217. Mother hung each strand (of apples) in the attic to dry. Why would they dry the apples? (They would keep better that way.)
4. Page 218. Sundays after church was a favorite visiting time. Why would that be a good time to visit? (The people would have free time on Sundays, for only the really necessary chores would be done on that day. They would be all dressed up for church, and so would be ready to visit. Most of their friends would live fairly near the church.)
5. Page 219. The roads were so bad that the horses had to be especially strong. Why would the roads be bad? (There were few paved or gravelled roads in those days.)
6. Page 219. The blacksmith lived on the mainland in Tangier. Why wouldn't there be a blacksmith on the island? (There were only thirty families on the island, and they wouldn't provide enough work for a blacksmith to earn a living.)
7. Page 221. Father decided to board Bess with the blacksmith until winter. Why didn't he wait until the harbor was frozen over to have Bess's winter shoes put on? (Bess would probably need her winter shoes before the harbor froze over. Some mild winters it probably didn't freeze.)
8. Page 222. Here too she saw her first policeman. Why wouldn't there be policemen on Gerrard's Island? (They wouldn't be needed. In a small community of thirty families, everyone would know everyone else. They all lived much the same way and no one would have anything any other islander would want to steal. Disputes could be settled by talking things over. Life was hard and everyone was too busy to get into much trouble.)
9. Page 222. But she was getting her high school education, a rare thing for girls in her day. Why didn't many girls go to high school? (In those days women seldom went out to work. A girl was expected to get married and keep house, or to help with the housework of a relative if she didn't marry. Therefore it was thought that girls didn't need much education.)

Word-Analysis Skills

Syllabication and Accent

Reviewing rules of syllabication. Page 310.

Reviewing rules governing accent. Page 310.

Accent in words ending in /e/. Pages 310-311.

Spelling

Reviewing the uses of syllabication in spelling. Pages 311-312.

Special spelling words. Pages 312-313.

Building spelling groups. Page 313.

World-Analysis Progress Check

Dictionary Usage

Recognizing dictionary respellings. Page 313.

Structural Analysis

Using prefixes and suffixes. Page 314.

Word Meaning

Understanding action words. Page 314.

Using context clues to select precise meaning. Pages 314-315

Spelling

Spelling test. Page 315.

Pages 224-237

Suggested procedures

Your World Is...

The pictures in this unit lend themselves to integrating language skills with many other areas of learning in the classroom. They are a starting point, for example, for many Social Studies topics, as well as vehicles for developing reading and research skills.

1. It is not necessary to have the children go through the picture study in its entirety at any one time. Rather, one or two pictures could be studied when there is a pertinent relationship to some unit being dealt with in Social Studies or Current Events. Reading a picture could be considered for informal discussion when such a topic arises from time to time through the year.

2. Some teachers may prefer to proceed through the pictures as part of the reading program, to carry out the unit theme of giving the pupils glimpses of the "worlds" of other Canadians. Indeed, the pupils themselves may be anxious to follow this course, since their interest has been aroused in noticing the similarities and differences in ways of Canadian life in the introduction to the unit. If this method is followed, however, do not simply "read" and discuss the pictures and then forget them. When topics in other areas of the learning program touch upon subjects dealt with in the pictures, refer to the pictures again and study and discuss them as they relate to those topics.

Objectives

Comprehension

To "read" pictures

To employ the skills of reading, reasoning, and research

To promote a better acquaintance with and understanding of Canada and Canadians

Starting Points

Getting Ready to "Read" the Pictures

The importance of pictures

"Pictures in a book can be very helpful. Sometimes they tell us information we can't find in print. Other times they prove a point that is made in print. Learning to 'read' a picture is very important. When we studied the selection 'Design Is a Dandelion,' we learned that looking is not necessarily seeing. Only when we use our eyes to observe do we learn.

How to "read" a picture

"When we look at a picture we must be able to do three things:

1. First we must be able to identify and recall what we see in the picture.
2. Next, we must decide what the presence of these things mean in the picture. To do this we must be able to organize our ideas about what we see.
3. Last, we should learn how to use the ideas the picture suggests. What we have read will help us. So, too, will the experiences that we have had.

"Now, let's get on to the pictures."

Delving Into the Pictures

Pages 224-255

Discussing Eskimos

Remind the children that when Europeans first came to Canada they found the Indians living here, and, in the far north, the Eskimos. On a map of Canada, have the pupils locate the Canadian Arctic regions.

Elicit what the pupils know about Eskimos. Then say, "The Eskimos are Canadians, too, just as we are. In fact, you might say that they are even more Canadian, because their people were here long before anyone in the rest of the world even knew that North America existed. And like

Listening and
discussing;
drawing
inferences

us, they love their homes and their land. The poem on page 224 was written by an Eskimo and has been translated from the Eskimo language into English. In it the Eskimo poet tells how he feels about his home and his homeland. Listen as I read it to you, to learn his feelings."

Read the poem as the children listen, then read it again as they follow along in their readers. Promote a discussion, using questions such as the following:

1. "What makes the house grand? (Guests)
2. "Who might the guests be?" (Strangers)"What makes you think so?" (*Faces I have never seen before.*)
3. "How does the speaker feel about new faces in his home?" (He likes having them; he feels they make his home more beautiful.)
4. "How could the presence of guests be said to make the home more beautiful?" (The speaker feels pleasure in offering hospitality and appreciates his home the more because it provides a place where he can entertain and shelter guests. He realizes, too, that new people bring new ideas which enrich his life.)
5. "Do you think that all Eskimos would agree with the thought in this poem? Would all other Canadians?"

NOTE. If the discussion arising from the last question is going well, the teacher may wish to lead into a study of the picture on page 233 of the reader, dealing with the ethnic origins of Canadians. The suggestions for "reading" this picture are on pages 237-238 of this manual.

"Reading"
the picture

"Now let's look at the picture on page 225." Either have the pupils read the text silently, or call upon a good reader to read it aloud. Have Baffin Island located on a map of Canada. Allow some time for the pupils to examine the picture, and then let the children discuss the questions posed in the text. Confine the discussion of "What do you know about Eskimos?" to Eskimo children, since the more general area has already been covered.

Organizing
information
on a chart

When discussion has died down, sketch the following chart on the board. Have the children examine the picture again to fill in the information required.

Eskimo Schools
Eskimo Clothing
Eskimo Games
Arctic Weather

Making
inferences
from picture
information

Have the pupils discuss the following statements, using the information on the chart.

1. Eskimo children are much like children in other parts of Canada.
2. It is always cold in Eskimo land.
3. Eskimo children go to school.

Research

Some of the pupils may wish to do some research, to find out more about Eskimo schools or about summer in the Arctic. Give them the following headings to guide their research.

Eskimo Schools

1. Buildings
2. Playgrounds
3. School subjects
4. Games

Arctic Summer

1. Temperature and length of season
2. Dwellings
3. Clothes
4. Plants and animals
5. Transportation
6. Things to do

*Northern Indians
today*

"There are still many Indians living in Canada. Some live in the southern part of our land, but many live in the great forested areas farther north and earn their living by hunting and trapping." Indicate these areas on a map of Canada. "In some ways their life is much like the way they lived in the past, but, as with the Eskimos, some modern things have been added to make their life more comfortable and easier. Let's look at the pictures on page 226, to see if we can notice some of the modern things."

*"Reading" the
top picture*

Direct attention to the top picture. "What is the man doing?" (Fishing through the ice.) "What are the things standing up on the left side of the picture?" (Snowshoes.) "What does the man use them for?" (Walking on deep snow.) "What else do you see?" (An axe.) "What has the man used that for?" (To chop a hole in the ice.) "Do you think Indian men fished through the ice in the past?" (Probably.) "What things do you notice in the picture that are modern?" (The snowshoes are factory made rather than homemade. The axe is a modern axe. The man's clothing is of modern materials.)

Research

Some children might be interested in finding out how snowshoes were made in the past, what was used to chop holes in the ice, and what kind of clothing Indians wore in winter in days gone by.

*"Reading" the
bottom picture*

Have the pupils look at the bottom picture and read the text. Display a map of Canada so that the children can see where supplies might come from. Help the pupils to realize that there are few towns or settlements in the area where many Indian Canadians live, and therefore no roads or railways have been built by which supplies could be shipped by truck or train. For that reason, supplies have to be flown in, and bush planes are used because there are no airports.

*Making
inferences*

Refer to the picture again. "What do you think the children are looking for? What do you think might be in the boxes the plane has brought?" (Food, clothing, medicines, etc.) "What modern things do you notice in the picture?" (The supplies, the clothing, the various metal objects.) "What may be the same as in times past?" (The log house.)

*Creative
writing*

"Pretend that you are an Indian boy or girl living in the northern forests. Write a story about waiting for the supply plane to come. What is it that you are anxiously waiting for? Why?"

Page 227

*"Reading" the
plane picture;
drawing upon
information from
outside sources*

The references to bush planes will lead naturally to a consideration of the plane picture on page 227. Have the pupils look at the picture and identify it as a bush plane. "What makes this kind of plane suitable for flying into remote forested areas? Why does it need pontoons?" (There are no airports. The bush plane has to land on lakes.) "The plane seems to be a small one. Why would a bush plane need to be small?" (Some of the lakes the planes land on are very small. The plane needs to be small so that it doesn't need much space for landing and taking off.)

Recall

"Why is the plane so necessary in the north?" The pupils will recall from the discussion of the picture at the bottom of page 226 that there are no roads or railways in vast areas of northern Canada, and the plane is the only practical vehicle for bringing in supplies from distant points.

*Drawing upon
information from
outside sources*

"What else are planes used for in the north besides flying in supplies?" (They fly people in and out of those areas—people such as doctors, nurses, teachers, missionaries, weathermen, men interested in mining, etc. They fly sick people to hospitals in southern Canada. They rescue people who have crashed in planes or got lost when travelling by canoe or other means. They fly freight into northern towns and mining developments.)

Research

"What other methods of transportation are used in the Canadian north? Who would like to find out and report to the group?"

*Drawing upon
information from
outside sources*

"What other kinds of planes are used in Canada?" (The pupils will probably suggest jets and other large passenger planes, helicopters, small pleasure and business planes.)

"Why are jets not used in the northern forests?" (The pupils will probably know that jets require long runways and other airport facilities not available in the northland.) Point out that even if jets could land and take off in the forested areas they still would not be practical, since there are comparatively few people in those areas and large jet planes need lots of people and freight to pay for operating costs.

"Why are helicopters not used often, since they can go up and down so easily?" (Some helicopters are used for rescue and fire-fighting operations, but for the most part helicopters are not long-distance machines and they do not have much room for carrying freight or passengers.)

*Displaying pictures;
classifying planes*

Suggest that the pupils find and bring to class pictures of as many different kinds of planes as possible. Discuss the planes and their uses. Then help the pupils to arrange their pictures in a display or a booklet, grouping them according to their uses.

*Watching for
accounts of
plane crashes
and rescues*

"When planes are flying over remote areas where there are no airport facilities and in all kinds of weather, unfortunately crashes are apt to occur. Every once in a while there is an account of such a crash in the newspapers and the efforts being made to find the downed plane and rescue its pilot and passengers. This is always an anxious time. Will the plane be found? Will its pilot and passengers still be alive? People scan the papers each day to find out. Sometimes people who have crashed manage to survive for a long time. What qualities of character would be needed to stay alive for a long time in the wilderness?" (Hope, determination, resourcefulness, etc.)

"Keep your eyes open for accounts of plane crashes in the northern forests in the papers, and bring them to school to share with your classmates."

*Inferring
geographic
location*

"Look at the picture again. What do you see in the background?" (Mountains.) "Where are the highest mountains in Canada?" Have the Rocky Mountains located on the map, and notice that they, and their adjacent mountain ranges, are mostly in British Columbia and western Alberta. "Where do you think this picture may have been taken?" Elicit that it is probably on the coast of British Columbia.

*"Reading" the
logging picture*

"The other pictures on this page are of British Columbia too. Look at the picture of the men cutting down a tree." Have the text read and discuss the sounds that would be heard—the noise of the power motor, the sound of the saw going through the wood, the crackling of brush under the men's feet, the cracking noise and crash as the tree falls, and the usual forest sounds. Discuss the clues as to the tree's size—the fact that the men look so small beside it and the need of a power saw to fell it.

*Using the
encyclopedia*

"Study the tree in the picture. What can you learn about Douglas firs from it?" (They have rough bark. They have needles instead of leaves, and so must be evergreens. If the trunks are so big, they must be very tall.) Have a pupil find the entry for Douglas fir in the encyclopedia and read to the group the information given there.

*Research
and reports*

Suggest that pupils who are interested consult reference books to find out what happens to a tree from the time it is cut down until it emerges as lumber in a lumber yard. Most junior encyclopedias describe the process very well, under the heading of *Lumbering*. Ask the pupils involved to organize their information in outline form and use the outline to report to the group. If the reference books being used do not mention the fact, tell the pupils that the high-lead method of getting logs out of the woods is usually used for Douglas firs in British Columbia because the size of the trees makes them difficult to drag out.

NOTE: If the reports are written, save them for reference in connection with the picture on page 235. If the reports are oral, save the outlines.

Art

The pupils might like to use the information reported by the researchers to make murals or dioramas depicting the lumbering industry.

*Visiting a
lumber yard*

If there is a lumber yard in your community, the pupils might like to visit it. Let the pupils help in the planning and have them write the necessary letters. Before they go, suggest that they make a list of things they want to notice and ask about. The list might be somewhat as follows:

1. Where and how is the lumber stacked?
2. Where does the lumber come from?
3. What different kinds of lumber are there?
4. What are the different kinds of lumber used for?
5. How is lumber sold?

A class booklet

When the pupils return from the visit, the information they have garnered might be recorded in a class booklet.

*Observing uses
of lumber*

Have the pupils observe and list all the uses of lumber they can find in the classroom and gyms.

*"Reading" the
ferry picture;
relating personal
experiences*

Call attention to the third picture on page 227. Explain that these people are on a ferry that runs between Vancouver and Victoria in British Columbia. Have the pupils read the questions in the text and encourage them to tell about any experiences they have had on ferries—where they were crossing, what the crossing points were, why ferries were necessary at those points, what the ferry was like, what happened during the ferry ride, what else was being transported on the ferry besides people and cars.

Explain that some of the most travelled ferry services are:

1. Between the British Columbia mainland and Vancouver Island.
2. Between New Brunswick and Prince Edward Island.
3. Between the mainland and Newfoundland.
4. Between Quebec City and Levis.
5. Between the mainland and Wolfe Island in Lake Ontario.
6. Between Toronto and Toronto Island.

*Making
inferences*

Point out each of the places mentioned above on the map and have the pupils speculate on why ferries are used in these places. Let them suggest what happens in winter in places where the water freezes.

Pages 229-230

*Locating the
Prairie Provinces*

"The pictures on pages 229-230 tell us something about the three western provinces of Alberta, Saskatchewan, and Manitoba." Locate these provinces on the map of Canada. "These provinces are often called the Prairie Provinces, because much of their land is part of the great rolling plains in central North America.

*"Reading" the
Lake Louise
picture*

"All of Alberta is not prairie land, however. The province extends westward to take in part of the Rocky Mountains. Look at the picture at the top of page 328. It is a picture of Lake Louise, one of the beauty spots of Alberta, in the Rockies. There are many lovely lakes like this in the mountains, but Lake Louise is the most famous.

"Look at the mountains in the picture. How would you describe them? Notice what looks like a river of snow and ice coming down the mountainside to the lake in the center of the picture. Does anyone remember what such a river of ice is called? Yes, it's a glacier. This one is called Victoria Glacier. Do you think that anyone would like to go swimming in a lake that has a glacier coming into it? Why not? Yes, most of the lakes in the Rockies are too cold for much swimming. Even if they don't have glaciers, they are all fed by melting snow and ice from the mountains. But you can go boating on them, as the man in the picture is doing.

*Relating reading
to life; drawing
inferences*

"Look at the trees in the picture. What kind of trees are they?" (Evergreens.)

Refer to the question in the reader, and let the pupils suggest reasons why they would like to visit Lake Louise. "What could you do in a place like this, besides boating?" (Drive along the roads to admire the scenery, walk in the woods, ride over mountain trails on horseback, picnic, hunt and fish, ski, etc.)

*"Reading" the
Stampede picture;
relating personal
experiences;
drawing upon
outside sources*

"Between the Rocky Mountains and the prairies there are smaller mountains and hills, usually called the foothills. It is here, as well as on some of the rolling land, that Alberta's cattle and sheep ranches are located. Every year cowboys from these ranches, and from ranches in the United States as well, come to show their skills in the big rodeo in Calgary, called the Calgary Stampede." Have the pupils locate Calgary on the map.

"Has anyone here been to the Calgary Stampede? Tell us about it. What else can anyone tell us about the Stampede?" Children who have read the *Ginn Integrated Language Program* or the *Light and Life* series in the primary grades should be well informed on the subject. If either series is used in your school, try to borrow a copy of *Bundle of Sticks* (GILP) or *Something Wonderful* (Light and Life) and let your pupils read "Come to the Calgary Stampede, Pardner." The article gives pictures and a good description of many of the events, including the Wild-Cow Milking Contest.

When discussion has died down, refer the pupils to the bottom picture on page 228, and let them talk about what they see in the picture.

*"Reading" the
wheat and oil pictures*

"Now let's take a look at the prairies. Look at the picture on the top left side of page 229. How would you describe the land? In the early days these flat and rolling plains were covered with wild grasses. Today they are used for growing grain—mostly wheat.

Using the
dictionary and
encyclopedia

Dealing with
uncertainties
and ambiguities

Learning
about oil

Guiding pupils'
research

"Usually, on big prairie farms, the grain is harvested by a machine called a combine." Display a picture of a combine, or have a pupil find the *Wheat* entry in an encyclopedia and show the picture or pictures of combines there. Have another pupil locate the word *combine* in the dictionary, find the correct definition, and read it to the group. Ask yet another pupil to locate *combine* in the encyclopedia and read the description aloud. "Why is a combine a suitable machine for harvesting wheat on the prairies? Why wouldn't it be suitable for small, hilly farms?"

Refer to the picture again. "The farmer in the picture is harvesting his grain crop, but he isn't using a combine. I wonder why? Can anyone suggest why he hasn't a combine?" (Accept any logical responses. Some may be: his farm may not be large enough to warrant the expense of a combine; he may have taken good care of the machine he had and will use it until it wears out; he may not have been farming long and may not yet have enough money to buy a combine.)

"As well as providing good farm land on the surface, the prairies are rich underground too. Look at the tall structure on the right side of the picture. Does anyone know what it is?" (An oil derrick.) "Yes, our western provinces are rich in oil as well as in wheat. Look at the picture on the right side of page 229. These men are drilling an oil well. To drill an oil well, long lengths of pipe are attached to a bit—a hard steel head with teeth on it. The pipe is made to spin around, or rotate, by the rotary table—the round metal thing the men are standing on. As the pipe spins, the bit bores down through the ground and rock. Since the oil is usually far underground, new lengths of pipe have to be attached as the bit bores deeper and deeper. That is why the derricks are so tall; they have to support the pipe. As the bit sometimes has to bore through hard rock, it may wear out before the oil is reached. When this happens, the pipe has to be drawn out of the hole, a new bit has to be attached, and the pipe is then lowered down into the hole again. That is probably what the men in the picture are doing. What safety precautions do you see in the picture to protect the men?" (Hard hats, heavy boots, heavy gloves.)

Sum up the discussion of these pictures by having the pupils answer the question in the text.

The pictures on these pages serve as starting points for integrated studies and project work. The goals of such activities should be kept clearly in mind. The emphasis on "research" in elementary grades is on:

1. *acquiring* the skills of locating and organizing ideas read;
2. *applying* the skills in purposeful ways to become proficient in their use and to ensure the transfer of such skills to other similar situations.

For the children to recognize and retrieve information essential to their task, it is necessary to provide some props:

1. Books to be used should be available at the time;
2. Reading material should be at the child's independent reading level, if the child is to work independent of teacher and parental help;
3. Guidance through some of the reading materials should be provided by giving chapter titles, page numbers, and paragraph numbers which will assist the pupils to locate the information they want;
4. To help the children locate additional information, they should be reminded of the methods of using the table of contents—to locate general topics and identify sub-topics from chapter headings—and the methods of using the index—to find all the information which is available, to save time and energy, and to locate specific bits of information.
5. The children should be encouraged to use index cards to record the location of certain useful information under headings: title, index, volume number, topics, sub-topics.

Selecting
topics

Have the children look at the pictures again to determine areas of interest that they would like to know more about. As a basis for choice the teacher might ask: "Where would you like to live—in Calgary, on the prairies, in the foothills, in the mountains, near the oil fields?"

Research
guides

When the topics have been selected, give each child a guide, consisting of suggested reading material and questions to help direct the research. These might be as follows:

The Rocky Mountains Title: _____

1. What do mountains look like? Page No. _____
2. Why are they called Rocky Mountains? Page No. _____
3. How do they provide holiday opportunities? Page No. _____
4. What are the disadvantages of a mountainous region? Page No. _____

Rodeos Title: _____

1. What is a rodeo? Page No. _____
2. Why is "stampede" a good name for a rodeo? Page No. _____
3. Why do so many people go to Calgary for the Stampede each year? Page No. _____
4. Tell about one event in the Stampede. Page No. _____
5. Would you like to go to the Stampede? Would you like to take part in the Stampede? Why, or why not?

Calgary Title: _____

1. Where is Calgary? Page No. _____
2. What is Calgary? Page No. _____
3. What is Calgary like? Page No. _____
4. How is Calgary like the place where you live? How is it different?
5. Would you like to live in Calgary? Why, or why not?

The Prairies Title: _____

1. What are the prairies? Page No. _____
2. Why are they called "Canada's Bread Basket"? Page No. _____
3. Why do farmers grow so much wheat? Page No. _____
4. How is the wheat grown and harvested? Page No. _____
5. What do we use wheat for? Page No. _____
6. How is wheat marketed and shipped? Page No. _____

Oil Title: _____

1. Where is oil found? Page No. _____
2. How is oil taken out of the ground? Page No. _____
3. What is oil used for? Page No. _____
4. Why does oil make men rich?

NOTE. Consult the school librarian or the librarian at the Public Library for suitable research sources. Most junior encyclopedias and Canadian geography texts contain sufficient material for these projects.

*Suggested
procedure*

Give the children a forty-five minute period each day for a week in which to design a report on the topics of their choice. (Length of time will depend on the ambition of the children and the nature of the project.)

Day 1. Children choose topics and talk together to make plans. Who will answer which questions? What form will the report take—oral, written, diorama, mural, booklet? Where are the reference books? Which ones will we need?

Days 2 and 3. Children work on the project. Teacher assists by answering questions, providing more materials, structuring the work of those who seem unsure.

Day 4. Children put final touches to reports.

Day 5. Children report to the class.

Pages 230-231

*Understanding
the place of
the arts in
Canadian life*

Since the pictures studied so far have shown Canadian scenes and Canadians at work and at play in specific parts of the country, the children may be a bit mystified when they first turn to these pages. Explain that there are some creative people who feel the need to express their feelings about their land and their life and wish to share these feelings with others. In doing so, they enrich the lives of their fellow countrymen and add much pleasure and enjoyment to our Canadian way of life.

*"Reading" the
picture of
"The Ducks"*

"Look at the picture on page 230. What does it show? Is it a photograph of ducks?" (No, it is a painting.) "What is the title of the picture?" Explain that the words under the title say the same thing in French—*Les canards* means "The Ducks."

"What is the name of the artist? Arthur Lismer is a Canadian artist who has painted many pictures of Canadian scenes. In doing so, he has not only given us something beautiful to look at. He has shared with us his pleasure in the beauty of our land and has heightened our own appreciation of it."

"Song"

"Read the poem on page 230. What feeling is the poet expressing? What kind of day would inspire this feeling? Why is 'Song' a good title for this poem?" Elicit that a day such as the one that inspired the poem often makes us feel like singing, and the title expresses this part of the poet's mood. "How does a poem like this enrich our lives?" (It makes us realize that the beautiful things in nature belong to all of us—they are there for all to enjoy; it puts into words feelings we all may have had but have been unable to express, and so makes us feel akin to the poet and all other Canadians.)

Creative writing

Some pupils might like to write poems similar to "Song," about other things in nature which belong to all—lakes, rivers, ponds, flowers, fields and meadows, gentle rain, spectacular storms, mountains and hills, etc.

"Reading" the ballet picture

"Look at the picture on page 230. What are these people doing? What mood are they expressing? How do dancers enrich our lives?" (Dancers use their bodies to express and share their emotions. They give us something beautiful to look at and develop our powers of emotional appreciation.) "Has anyone in this group been to the ballet or to any other form of dancing entertainment? Tell us about it. What did you see? How did it make you feel?"

Sharing personal experiences

Have the pupils read the question on page 231 and discuss it, suggesting as many aspects of the creative arts as they can.

Discussion

An Arts Festival

The pupils might enjoy having an "Arts Festival." As far as possible, let them plan and make their own decisions about what the festival should include, but be ready to offer suggestions if necessary. Some ideas might be:

(a) An art display. Have the pupils bring from home reproductions of pictures by Canadian artists and snapshots of Canadian scenes. Some may wish to paint their own scenes. These, too, are Canadian "art."

(b) Music. The children might bring records of Canadian music—composed by Canadians or performed by Canadian musicians. They might prepare to sing Canadian songs. Children who are taking music lessons might prepare pieces to play at the festival. These need not be Canadian selections, necessarily, since the performers are Canadian "musicians."

(c) Poetry. Let the pupils select two or three Canadian poems and prepare to read them aloud. Poems written in connection with the poem "Song" or some written for the occasion should be included.

(d) Prose. Some pupils might prepare to read an excerpt from "When Great-Grandmother Was Young" or "When Great-Grandmother Was a Little Girl" in the reader, or an excerpt from any Canadian story. Some of the children's own stories might be read or displayed.

(e) Handcrafts. Have the pupils bring examples of Canadian pottery, wood carvings, weaving, etc. Try to see that the display contains some Eskimo carvings and Indian crafts, to make the display truly representative of Canadian crafts.

(f) Drama. The pupils might prepare a dramatization of a Canadian story. Some parts of "When Great-Grandmother Was Young" would lend themselves well to this activity.

(g) Dance. Pupils who are taking dancing lessons might perform.

When the scope of the festival is settled, help the pupils to arrange their program. When all is ready, let the children write invitations to parents and friends, or to another class.

NOTE. The National Film Board has films and filmstrips too numerous to list here, on all aspects of the creative arts in Canada. Consult their catalogues to select films which would add interest to the festival or bolster an area where material available is scarce.

Page 232

"Reading" the picture; discussing where Canadians came from

Have the pupils study the picture on page 232 and discuss what they see in it. Ask the last question on page 233, "Do you think this Canadian came from another land? Why?" (Yes. He is obviously Oriental and is selling Oriental foods.) "Yes, the man or his family must have come from the Far East. That is one thing he has in common with all other Canadians. We or our families all came to Canada from some other land. Even the Eskimos and Indians, who have been here a long, long time, are believed to have come to North America from Asia."

Organizing information on a chart

Ask the children to tell from what country they or their families came, what language they spoke, and why they came to Canada, and record the information on a chart for easy reference.

Country	Language	Reason for Coming to Canada

Some of the children whose families have been in Canada for several generations may not know which country or countries they came from. Many may not know why their families came to Canada. The completion of the chart may have to be delayed until they can find out from their parents. If the parents or grandparents of a child came from different lands, list all of them.

Discussion

Using the information as a guide, promote a discussion as follows:

Inference

"Which countries appear most often on the chart? Which reasons for coming to Canada appear most frequently? Why do you think some countries appear more frequently? What do the reasons for coming to Canada tell us about Canada?"

*Appearance of
a Canadian*

"Since Canadians have come from so many different lands, how could you answer the first question at the bottom of page 233, 'What does a Canadian look like?' " (You couldn't.) "Why not?" (There is no such person as a typical Canadian. A Canadian may be black, brown, white, red, or yellow; his hair may be dark, fair, or red, straight, wavy, or curly; his eyes may be black, brown, blue, gray, or green, large or small, round, straight, or slanted; his body may be tall, short, or medium, fat, thin, or stocky.) "What, then, do you think makes him (or her) a Canadian?" (He must have been born in Canada, or have become legally a citizen, or belong to a family that have become citizens. He must be loyal to Canada and obey Canadian laws.)

*The languages
of Canada*

Refer to the fact that the title of Arthur Lismer's picture on page 230 was given in both English and French. "Where else do you usually see both English and French?" (On cereal boxes, detergent boxes, and many other packages in stores; on public buildings; in some areas, on traffic signs; on government publications.) Explain that the first Europeans to settle and develop our land came mostly from the British Isles and France. They brought their languages with them, and these are still the languages spoken by the greatest number of Canadians. So they have both been made the official languages of Canada. When people come to Canada from other lands, they usually learn English, or French, or both, because these are the languages used in business, entertainment, most schools, etc., and are also the means by which they can communicate with other Canadians regardless of where they or their families came from.

"But there are still many other languages spoken in Canada. The Eskimos have their own language. The Indians speak several different languages. People from other lands usually speak their native languages in their own home. Is a language other than English or French spoken by your parents or grandparents? If there are enough people from the same country living in an area, they may have clubs where their native language is spoken, and there may even be newspapers, magazines, and radio programs in that language.

"How has Canada benefitted by having people come from so many different lands?" The picture on page 232 will provide one clue. People have brought many different kinds of food and recipes to Canada, so that we enjoy a wide variety of foods. Some of the other things that might be suggested or brought out are: art, handicrafts, music, literature, customs, medicines, medical and scientific knowledge, farming methods, etc. Some of the children might like to bring to school things which their parents or grandparents brought to Canada for all to see and enjoy.

"Canada is very lucky to have people from so many lands. I think you will all agree that we should continue to welcome newcomers to our land and appreciate them, as the Eskimo poet did in his poem on page 224."

Read the poem again to the pupils to round off the lesson.

Page 233

*"Reading" the
city scene*

"Look at the top picture on page 233. It shows a main street in a big city. At what time of day was this picture taken?" (After dark.) "What do you notice most in the picture?" (The lights.) "Yes, when people come to our cities they enjoy very much the bright lights at night. Even people who have lived in the cities for some time enjoy them, especially when decorative lights have been put up to celebrate some season or event. What do you think the decorative lights in this picture are celebrating?" (Christmas.) "What makes you think so?" (The lights forming

*Making
inferences*

*Suggesting
descriptive
words*
*"Reading" the
Niagara Falls
picture*

stars, and the red bells.) "What makes the lights in the picture even more effective?" (Their reflection on the wet pavement.) "With bright lights above, the lights in the store windows and on the theater and restaurants along the street, and the reflections, what words would you use to describe this picture?"

"Look at the other picture on page 233. Do you recognize this scene? Yes, it is Niagara Falls. The Falls are one of the great sights of Canada that people from all over the world want to see when they come to Canada." Have Niagara Falls located on the map. "Has anyone in this group ever been to Niagara Falls? Tell us about it.

"Look at the picture again. Where is it taken from?" (The air.) "What do you see in the picture? Yes, of course, you see the Falls. The Falls nearest the center of the picture are the Canadian Falls. They are called the Horseshoe Falls. Why is this an appropriate name? Notice the spray coming up from the Horseshoe Falls. What do you see in it? Does anyone know what causes a rainbow?" (If no one knows, suggest that those who are interested look in an encyclopedia or science book to find out and report to the group.)

"The other Falls in the picture are the American Falls. They are not as wide as the Canadian Falls, and go straight across rather than in a curve, but they are very beautiful too."

As other items in the picture are mentioned, discuss or explain them. The bridge is one of several across the Niagara River between Canada and the United States. The land on the left and foreground of the picture is in Canada. That on the other side of the river is in the United States. The tall towers are observation towers. They have restaurants on top of them which turn slowly around so that the diners can see the Falls and the surrounding countryside. The Canadian side of the river has been developed as a park, with well kept lawns, trees, bushes, and flower gardens.

The children might be surprised to learn that the Falls are useful as well as beautiful. They are used to generate enough electric power to supply a large area of Canada and the United States. Some pupils might wish to find out how electric power can be generated by waterfalls.

The children would be interested in learning more about Niagara Falls. Their imaginations would be stirred particularly by some of the exciting things there are to do—such as donning rain hats, raincoats, and rubbers and walking on wide ledges behind the Falls; going for a boat ride on the "Maid of the Mist," a small boat which takes passengers as close to the Falls as is safe; going across the whirlpool rapids (down river from the Falls) in an aerial car; taking plane or helicopter rides over the Falls.

*Local points
of interest*

Help the pupils to make a list of places of interest in their local area. In small groups or co-operatively, have them prepare a brochure:

- (a) describing the places of interest in their area, to attract visitors or New Canadians to the region;
- (b) instructing would-be visitors how to reach the area by car, bus, train, or plane;
- (c) setting forth the advantages of living in the area;
- (d) relating a true story or folk tale about something that took place in the area, for added interest.

Research

The pictures on this page are both in Ontario. The street scene was taken in Toronto. If the pupils would like to learn more about Ontario, a research project might be set up, following the procedure described on pages 235-236.

Pages 234-235

*Introducing
Quebec*

Direct the pupils to open their readers to pages 234-235. "The pictures on these pages were all taken in the province of Quebec. The ancestors of most of the people in Quebec came from France, and the chief language in the province is French, though most of its people have learned English as well. Of course, just as in the rest of Canada, many people from other lands have come to live in Quebec too.

*"Reading" the
Montreal picture*

"Montreal is not just the largest city in Quebec, it is the largest city in Canada. Look at the top picture on the left side of page 234. What does this picture tell us about Montreal? Yes, it is a big modern city with tall skyscrapers. Many banks and other financial companies have their head offices in some of these buildings."

If the pupils do not recognize them, point out the many railway tracks going into the station in the heart of the city, "Montreal is a great railway city. Both the Canadian National Railways and the Canadian Pacific Railways have their headquarters there. The city is a busy seaport too, even though it is so far from the sea." Have Montreal located on the map, and point out its location on the St. Lawrence River at the eastern end of the seaway. "All but the largest ocean-going ships can sail up the St. Lawrence River as far as Montreal. Before the St. Lawrence Seaway was built, Montreal was the farthest inland port these ships could reach.

"Not only is Montreal a business and shipping center, it is a beautiful city, with parks and tree-lined streets. It is a gay city too, and offers many forms of entertainment for its citizens and visitors. Expo 67 was held there, and many of the buildings and amusements erected then have been kept open as an exhibition called 'Man and His World'." Some of the pupils might like to find out more about Montreal.

"In contrast to big cities like Montreal, the Quebec countryside is dotted with picturesque little villages whose people follow many of the customs their ancestors brought over from France. As you can see in the picture, some farmers still use horses for their farming. This is not as old-fashioned as it may seem. Horses are cheaper than machines, and big farm machines are not practical on small farms.

"No description of Quebec would be complete without mentioning hockey. Most of the people of Quebec are keenly interested in sports. The many hills and mountains in the province offer opportunities for engaging in both winter and summer sports. But of all the sports, hockey is the favorite.

"Look at the bottom picture on page 234. What are the boys doing? The Minor League hockey tournaments are held in Quebec. Do you think this might be a tournament game? Imagine that you are one of the players in this game or one of the spectators watching it. Write a story telling about the game.

"Look at the picture on page 235. What are the men doing here? This picture was taken in the Gaspé." Have the Gaspé located on the map, and point out that it is a part of Quebec province. "Logging is a big industry in Quebec. Do you recall what we found out about logging in British Columbia? Look at the picture on page 227 and compare it with the Gaspé picture. What do you notice about the size of the logs? The big Douglas firs of British Columbia are used mostly for lumber. Some of the logs cut in the Gaspé may be used for lumber too, but most of them will be used for making paper. Does anyone know how wood is made into paper? Who would like to find out, in the encyclopedia, and prepare a report for the class?"

Obtain a selection of pictures and pamphlets from a travel agent or from the Gouvernement du Québec, Department of Tourism, Fish and Game, Tourist Branch, Building "G," Cité Parlementaire, Québec, P.Q. Let the pupils examine them to discover the attractions Quebec has to offer visitors and tourists and decide what they would like to see. Then help them to plan a tour of the province.

Pages 236-237

"Now let's take a look at the provinces along the eastern seacoast—the Atlantic Provinces." On the map point out Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland. "What kind of pictures do you expect to see? Turn to pages 236-237 in your reader. Yes, you were right. The pictures on these pages are all of the sea.

"Look at the top picture on the left side of page 236. What does it show? Yes, it's a lighthouse. What purpose does a lighthouse serve? Notice the rocky ground. Lighthouses are usually on high places or rocky points. Why is this so? What do you see in the foreground of the picture? What do you think it is?" (It is a conveyor for lowering the boat down to the water or hauling it up to the boathouse.) "Why wouldn't the boat be kept down near the water?" (The rocky cliff goes steeply down to the water. There is no level land at the water's edge where the boat could be beached. The boat couldn't be tied up in the water because rough seas would dash it to pieces against the cliff.) "Most lighthouses today are automatic and don't need a lighthouse keeper, but it used to be necessary for someone to live in or beside the lighthouse to light the light and be sure it was working properly. Would you have liked to live in a lighthouse? Why, or why not?"

"Look at the bottom picture on the left side of page 236. What do you see? What do you suppose all the people on the dock are watching?" (A boat race.) "What makes you think so?"

(The men in the boat at the bottom of the picture are rowing as hard as they can.) "How many different kinds of boats can you see in the picture? Look at the houses, and the way the land rises up from the waterfront. This is a picture of Lunenburg in Nova Scotia, but it is similar to many of the coastal towns in the Atlantic Provinces.

*"Reading" the
fishing picture*

"The picture on the right side of page 236 is one you would expect to see in a study of seacoast areas. What are the men doing? How were the fish caught? Do you know what happens to the fish once they have been caught? Some are taken to shore, where they are cleaned and split open and then spread on platforms, called stages or flakes, to dry in the sun. They can then be shipped long distances without needing refrigeration. Many fish will be taken directly to fish canneries or fish-freezing plants on shore. Some of the larger fishing vessels have freezing facilities on board, and the fish are prepared and frozen, ready for market, before the ship reaches the shore. Why do you suppose this is done?" (To freeze the fish when they are as fresh as possible.) "What kind of fish do you like? Maybe some of the fish you have eaten were caught by the men you see in the picture. Does anyone know what else fish are used for besides food? Why don't you look in the encyclopedia and find out?"

Research

*"Reading" the
winter scene*

"Look at the picture on page 237. This is what the seacoast looks like in Newfoundland in winter. What do the boys in the picture like to do in winter that most children in other parts of Canada enjoy too? What are the boys looking at? Do you suppose they might be fishing boats? Would you like to work on a fishing boat in winter? Why, or why not? How would you describe the air in the picture? Does anyone know why it might often be misty along the coast in winter?" (The water is warmer than the air. As the warm, moisture-laden air immediately above the water rises, its moisture is condensed into mist by the colder temperature above.)

*Discussion
Research*

"After looking at these pictures, how would you answer the question on page 237?"

"The pictures on these pages show only the seacoast and the sea. There are many other occupations in the Atlantic Provinces than shipping, fishing, and fish processing. There are many interesting things to see too—historic sites, modern buildings, natural wonders, and beautiful scenery—and many forms of entertainment. Would you like to find out more about the Atlantic Provinces?"

Divide the children into four groups, each group to be responsible for finding out about one of the Atlantic Provinces. Suggest that each group skim quickly through an account of its particular province in an encyclopedia or geography text, to decide which aspects of their subject they would like to concentrate on. (They may need some assistance here.) Then let them assign the specific topics to individuals, each one to find out all he can about his topic. When all the information has been gathered, the pupils of each group should pool their findings and organize them into a report.

Unit Review

*Summary
discussion*

"Now that we have looked at pictures and found out information about Canada and Canadians

"From Bonavista to Vancouver Island
From the Arctic Circle to the Great Lake Waters"

let's discuss the questions suggested at the beginning of the unit—

What is a Canadian?

What is Canada?

Diagnostic Tests

Although the pupils have successfully completed the primary program, they may still have weaknesses in some aspects of the word-analysis skills—some things may have been forgotten, some may have been imperfectly comprehended. Such weaknesses, if allowed to go unremedied, could impede further progress and hold pupils back from realizing their full potential in reading.

The following tests will reveal weaknesses, and the sample exercises which begin on page 247 may be used to bring pupils up to the desired standard of proficiency.

Test 1—Consonant Elements

(Answers are indicated for the teacher's convenience)

A	(4) human (7) gasp (6) chariot	(3) slick (1) pounce (8) ton	(5) flash (9) mink (2) wealthy
B	(7) cast (3) bridge (4) plank	(5) thaw (9) vast (8) reins	(2) sweep (6) trail (1) glitter
C	(4) jelly (1) shutter (5) blaze	(7) solid (3) broken (6) throne	(9) clip (8) snip (2) logging
D	(8) display (3) nor (6) whirl	(4) skunk (7) twitter (9) grit	(1) spunk (5) crouch (2) museum
E	(4) royal (6) square (9) flicker	(8) frame (1) struggle (5) lively	(3) spray (7) zip (2) quiver
F	(1) file (8) slide (5) write	(3) steel (2) shore (7) young	(9) sprint (4) pillar (6) coffee
G	(5) stage (3) bantam (6) hound	(9) thought (1) chum (7) trunk	(2) knapsack (8) wood (4) desire
H	(9) drown (5) strip (1) whisper	(6) bald (3) topple (7) queen	(2) favor (4) pluck (8) creature

DIRECTIONS

Since this test is designed to check both auditory and visual recognition of consonant elements, the teacher will read the directions as follows:

"Look at Box A and read the words listed in it." Give time for the pupils to read all the words in Box A silently. "Now find the word that begins with the same sound you hear at the beginning of the words *passage* and *peasant*. Write the number 1 on the line before that word.

"Find the word that begins with the same sound as you hear at the beginning of the words *water* and *weak*. Write the number 2 on the line before that word.

"Find the word that begins with the same sounds you hear at the beginning of the words *slant* and *slug*. Write the number 3 on the line before that word."

Continue in the same manner, using the following key words:

Box A

- | | | |
|----------------------|---------------------|------------------|
| 1. passage - peasant | 4. heart - handsome | 7. garden - go |
| 2. water - weak | 5. fly - flop | 8. teach - torch |
| 3. slant - slug | 6. choose - chip | 9. mast - much |

Continue in the same manner with the rest of the boxes, using the key words below.

Box B

- | | | |
|------------------|------------------|------------------|
| 1. glad - glum | 4. please - plop | 7. camera - come |
| 2. swing - swam | 5. thing - thump | 8. rifle - robe |
| 3. brave - brown | 6. tramp - trip | 9. very - vowel |

Box C

- | | | |
|------------------|-------------------|------------------|
| 1. shoot - share | 4. job - jump | 7. sift - sand |
| 2. limp - last | 5. bless - blink | 8. snore - snail |
| 3. brain - brew | 6. three - thrill | 9. clap - cluck |

Box D

- | | | |
|---------------------|-----------------|------------------|
| 1. spare - spell | 4. skin - skate | 7. twin - twist |
| 2. message - mutter | 5. crow - crab | 8. demand - dust |
| 3. name - noun | 6. whip - what | 9. grade - grind |

Box E

- | | | |
|--------------------|---------------------|-----------------|
| 1. stripe - stroke | 4. rooster - report | 7. zone - zoo |
| 2. quiet - quote | 5. love - little | 8. from - free |
| 3. spring - spread | 6. squeeze - squash | 9. flow - fling |

Box F

- | | | |
|------------------|----------------------|--------------------|
| 1. find - fellow | 4. pink - poke | 7. you - yellow |
| 2. ship - sharp | 5. wrong - wring | 8. slip - slope |
| 3. stay - still | 6. curious - comfort | 9. sprung - sprite |

Box G

- | | | |
|------------------|-----------------|---------------------|
| 1. chill - chalk | 4. down - dance | 7. train - trap |
| 2. know - knit | 5. stop - stew | 8. wind - welcome |
| 3. book - bark | 6. house - hide | 9. thank - thousand |

Box H

- | | | |
|------------------|-------------------|-----------------|
| 1. wheel - while | 4. play - plump | 7. quite - quit |
| 2. fame - fire | 5. street - straw | 8. cream - cry |
| 3. tale - tip | 6. beneath - bulb | 9. draw - drip |

Test 2—Vowel Elements

1. <u>t</u> ape	blaze	vast	trail	agree	display	pant	apron
2. <u>a</u> p	cast	slant	bray	flash	grape	gasp	paper
3. le <u>a</u> ve	eager	weakly	meadow	ready	creature	spread	beneath
4. sp <u>e</u> ll	scene	bless	steel	guest	complete	tremble	message
5. r <u>i</u> ce	rich	cider	pillar	shrine	desire	grit	advice
6. s <u>i</u> ft	film	flight	silence	mink	glitter	pilot	slick
7. r <u>o</u> be	honor	loaf	offer	throne	object	moaned	toe
8. <u>l</u> ot	load	coffee	topple	oxen	cone	solid	drove
9. <u>h</u> uge	human	hump	museum	argue	suffer	curious	skunk
10. <u>b</u> unk	nurse	pluck	music	bulb	stupid	rustle	shutter
11. <u>b</u> aby	stray	jelly	reply	slanty	wealthy	busy	anxiously
12. <u>g</u> ood	soon	woody	pool	brook	stood	hook	broom
13. sh <u>o</u> ot	proof	shook	rooster	crook	hood	balloon	loom
14. <u>j</u> oin	voice	noisy	going	boiling	spoil	growing	doing
15. <u>e</u> ight	reins	ceiling	freight	receive	neighbor	being	vein
16. <u>o</u> t	crouch	pounce	proud	trouble	aloud	course	pouch
17. <u>t</u> oy	royal	joyful	destroy	laying	ahoy	loyal	story
18. <u>n</u> ow	brow	drown	snow	howl	growing	towns	flowed
19. sh <u>o</u> w	frown	hollow	glow	slowly	tower	mower	brown
20. br <u>e</u> ad	heavens	heart	seat	measure	heard	peasant	wealthy
21. tr <u>y</u>	dying	money	my	funny	reply	easily	skyscraper
22. bel <u>i</u> eve	fierce	shield	friend	pierce	pies	thieves	spied
23. s <u>a</u> w	thaw	clawed	lower	power	lawn	favor	sprawled
24. <u>c</u> ause	laugh	exhaust	rough	haunches	lunch	sausage	because
25. <u>c</u> ar	care	artist	chariot	Czar	guardian	harp	bare
26. s <u>i</u> r	whirl	ship	circle	first	wire	siren	whirr
27. f <u>o</u> r	sour	afford	carton	scorch	poor	ordinary	fortune
28. h <u>e</u> r	rerun	herbs	jerks	nervous	rest	herded	hear
29. f <u>u</u> r	spur	spunk	surface	burrow	sparrow	hurry	hustle
30. <u>l</u> ie	flee	tried	thief	dries	brief	replied	denies

DIRECTIONS

Do the first row with the pupils as follows:

"Look at Row 1 and read the word beside the number. Say it softly to yourself and notice the underlined vowel. Who will read the word for us? Yes, it's *tape*. Now read the first word in the row. What is it? Yes, *blaze*. Do you hear the same vowel sound in *blaze* as you do in *tape*? (Yes) Draw a line under the word *blaze*. What is the next word? Yes, *vast*. Does *vast* have the same vowel sound as you hear in *tape*? (No) Then pass it by." Continue in the same manner, having the pupils underline the words *trail*, *display*, *apron*.

Check to be sure the pupils understand what to do, then let them complete the test independently.

Test 3—Prefixes and Suffixes

(Answers are indicated for the teacher's convenience.)

	Root Word	Prefix	Suffixes
1. rerun	(run)	(re)	
2. swimming	(swim)		(ing)
3. heartless	(heart)		(less)
4. frightened	(fright)		(en) (ed)
5. tried	(try)		(ed)
6. eagerly	(eager)		(ly)
7. girlish	(girl)		(ish)
8. nearest	(near)		(est)
9. slanty	(slant)		(y)
10. unfaithful	(faith)	(un)	(ful)
11. toppled	(topple)		(ed)
12. unusual	(usual)	(un)	
13. dreadful	(dread)		(ful)
14. discontinued	(continue)	(dis)	(ed)
15. vastness	(vast)		(ness)
16. honorable	(honor)		(able)
17. discovered	(cover)	(dis)	(ed)
18. activities	(activity)		(es)
19. torches	(torch)		(es)
20. valuable	(value)		(able)
21. happily	(happy)		(ly)
22. foolishness	(fool)		(ish) (ness)
23. unlovable	(love)	(un)	(able)
24. uselessly	(use)		(less) (ly)
25. unfairly	(fair)	(un)	(ly)
26. closer	(close)		(er)
27. cutter	(cut)		(er)
28. childlike	(child)		(like)
29. collection	(collect)		(tion)
30. doubtfully	(doubt)		(ful) (ly)

DIRECTIONS

The pupils are to read each word, decide whether it has a prefix, a suffix, or both. They are to write the root word on the first line, the prefix, if any, on the next line, the suffix, if any, on the next line and, if there are two suffixes, the second suffix on the last line. If necessary, do the first couple of words with the pupils. Then let them complete the test independently.

When the exercise is completed, select four or five words at random and call upon volunteers to use them in sentences to show meaning.

Test 4—Syllabication

(Answers are indicated for the teacher's convenience.)

1. at tack	(2)	21. week ly	(2)	41. an i mal	(3)
2. un wise	(2)	22. be neath	(2)	42. sci ence	(2)
3. hu man	(2)	23. strug gle	(2)	43. towns folk	(2)
4. wealth	(1)	24. char i ot	(3)	44. for tune	(2)
5. cat nip	(2)	25. o ver	(2)	45. heav en	(2)
6. tel e phone	(3)	26. heave	(1)	46. crea ture	(2)
7. ri fle	(2)	27. mu se um	(3)	47. wat er front	(3)
8. su et	(2)	28. con nect	(2)	48. rus tle	(2)
9. can vas	(2)	29. grabbed	(1)	49. pounce	(1)
10. scorch es	(2)	30. hap pi ly	(3)	50. sta tion	(2)
11. sol id	(2)	31. inn keep er	(3)	51. re plied	(2)
12. de cide	(2)	32. si lent	(2)	52. sur face	(2)
13. re al ize	(3)	33. i de a	(3)	53. man age	(2)
14. doubt ful	(2)	34. ox en	(2)	54. li on	(2)
15. ex cite	(2)	35. hon or	(2)	55. fi nal	(2)
16. ci der	(2)	36. bunk house	(2)	56. out line	(2)
17. a fraid	(2)	37. glit ter ing	(3)	57. suf fer	(2)
18. back track	(2)	38. e vil	(2)	58. grav el	(2)
19. mut ter	(2)	39. top ple	(2)	59. pa per	(2)
20. chick a dee	(3)	40. guard i an	(3)	60. fin ish	(2)

DIRECTIONS

The pupils are to read each word silently, decide how many syllables are heard in it, and write 1, 2, or 3 on the line after the word to show the number of syllables. If the word has more than one syllable, the pupils are to divide it into syllables, using curved lines: display, offering. If necessary, do the first word or two with the pupils, to make sure they understand what they are to do. Then let them complete the exercise independently. (Syllabication has been indicated for the convenience of the teacher. In setting up the test for the pupils, the words will, of course, be typed or printed without division.)

Remedial Exercises

The following exercises may be used to provide practice for those pupils who have weaknesses. These exercises have been designed to give suggestions for remedial procedures only. They may be expanded or varied as necessary.

Phonetic Elements

Consonants

1. Say the following words clearly and call upon individuals to identify the consonant sound heard at the beginning of each word.

deserve	canvas	kindly	rustle	sorting
leather	zipper	banquet	purple	fortune

2. Say the following words clearly and call upon individuals to identify the consonant sound heard at the end of each word.

dress	guardian	proof	evil	bulb
museum	honor	shoot	ground	grab

3. Say the following words clearly and call upon individuals to tell whether the consonant indicated occurs at the beginning, the middle, or the end of each word.

<i>t</i> : guest	town	attack	<i>l</i> : living	spell	swallow
<i>r</i> : furious	shutter	realize	<i>p</i> : develop	topping	pantry
<i>n</i> : night	oxen	catnip	<i>m</i> : mister	human	drum

4. Say the following words clearly and call upon individuals to identify the consonant sound heard at the beginning of each word and give a rhyming word. Possible rhyming words are indicated for the teacher's convenience. Accept any that are correct.

This exercise may be varied by writing the key words on the board, to strengthen visual as well as auditory recognition.

mast (cast, fast, last, past, vast)
 sift (drift, gift, lift, rift, thrift)
 bark (dark, hark, lark, mark, park)
 tank (bank, hank, lank, spank, prank, rank, thank)
 hump (bump, clump, dump, lump, pump, plump, rump)
 now (bow, brow, cow, chow, how, plow, row, sow, vow, wow)

5. Write the following words on the chalkboard and have pupils form new words by substituting final consonants. Possible words are indicated.

cap (cab, cad, can, car, cat)
 rid (rib, rig, rim, rip)
 pig (pick, pin, pit, pith)
 tub (tuck, tug, tut)
 cob (cock, cod, cog, cop, cot)
 pen (peck, peg, pep, pet)

6. For further strengthening of visual and auditory recognition of consonants, write three or four unfamiliar rhyming words on the chalkboard and have the pupils identify the word which begins with the same sound as two key words. For example, write *bolt*, *volt*, *dolt* and ask which of these words begins with the same sound as *village* and *vest*. Other words that might be used are:

me—maybe	wash—wind	bit—barn	pop—people
tart	haste	bale	vend
hart	baste	male	fend
mart	waste	dale	pend

Sounds of *c* and *g*

Write the following words on the board and have them read aloud: *call*, *city*, *good*, *gentle*. Call attention to the two sounds of *c* and the two sounds of *g* heard in these words, and recall that *c* as in *call* and *g* as in *good* are called the hard sounds of *c* and *g*, and that *c* as in *city* and *g*

as in *gentle* are called the soft sounds. Elicit from the pupils that when *c* and *g* are followed by *e*, *i*, or *y*, they usually take the soft sounds of *s* and *j*. Then write the following words on the board and have pupils read each word and identify the sound of *c* or *g* in it as hard or soft.

cider	message	circle	advice
garden	golden	generous	dragon
magic	giraffe	music	snug
coffee	discover	tangerine	camera
center	silence	cutter	guest

Consonant blends

1. Say the following words clearly and call upon volunteers to name the consonants heard at the beginning of each word: *class, green, flower, brown, drag, string*. Recall that when two or three consonants are sounded together in this way they are called *consonant blends*. Write the following pairs of words on the chalkboard and have the pupils note the initial consonants and sounds in each pair:

back	down	pay	fog	tin	sing
black	drown	play	frog	twain	spring

2. Say each of the following groups of words slowly and clearly. Ask the pupils to identify the consonant blend heard at the beginning of the words in each group. The blends may be identified orally or written on worksheets.

- | | |
|------------------------|----------------------------|
| 1. clean, club, claw | 5. skin, skip, sky |
| 2. swirl, swift, swung | 6. protect, prince, prize |
| 3. grow, grapes, gruff | 7. splash, split, splutter |
| 4. flip, flower, flank | 8. stroke, string, straw |

3. Say the following words and have pupils identify the consonant blend heard in each word and tell where it occurs in the word:

between	square	brake	trip
snowing	agree	complete	smile
crash	exclaim	express	reply

As a variation, the words could be written on the chalkboard and individuals could come up and underline each consonant blend.

4. For further practice in auditory and visual recognition of consonant blends, rhyming words may be used. Write the following words on the chalkboard. Spell the words at random and have individuals identify each word spelled. When the word is identified, have the group suggest as many rhyming words as possible, each of which must begin with a consonant blend. Suggested rhyming words are indicated. Accept any that are correct.

blow (crow, flow, glow, grow, slow, snow, stow, throw)
 grass (brass, class, glass)
 split (flit, grit, slit, spit, twit)
 crush (blush, brush, flush, plush, slush)

Consonant digraphs

1. Write the following words on the chalkboard. Call upon individuals to read each word and underline the two consonants that are written together to represent one sound. Recall that such combinations of consonants are called *consonant digraphs*.

chat	much	what	thank	with
shed	back	push	whip	puck

Then write the following pairs of words on the chalkboard and have the pupils note the initial consonants and sounds in each of the first four pairs, and the final consonants and sounds in each of the last two pairs.

sake	cop	wit	ten	pat	pet
shake	chop	white	then	path	peck

2. Say the following groups of words slowly and clearly and ask pupils to tell in which position in each word the indicated digraph occurs.

ch: march, chew, archer
 sh: shovel, washing, rush
 ck: lucky, slick, chicken

wh: meanwhile, whisper, wheat
 th: nothing, thump, moth
 th: they, father, although

3. Pupils frequently find the following digraphs more difficult: *gh (f), ph (f), kn, wr*. To reinforce these "tricky" digraphs, write the words below on the chalkboard. Ask volunteers to pronounce each word and underline the digraph in it.

knew	wrong	elephant	laugh
knight	wrote	phone	enough
know	wrap	graph	rough

4. Display a chart listing the digraphs *ch, ck, gh, kn, ph, sh, th, wh, wr*, or list the digraphs on the chalkboard. Write the following words on the board and call upon volunteers to read each word, identify the digraph or digraphs in it, and give another word containing the same digraph. If the word has more than one digraph in it, the pupil need name only a word containing one digraph or the other.

another	write	breath	knock
splash	touch	shout	thunder
rocket	laughter	telephone	chain
knit	whack	inches	anywhere

Short vowels

1. Say the words *pat, pan, tag* and ask the pupils how the words are alike. Write the words on the chalkboard and underline the vowel in each word. Reinforce recognition of the short-a sound by having the pupils give as many rhyming words as they can for each key word.

Follow the same procedure for the other short-vowel sounds, using the following key words:

jet	hill	dog	sun
then	ring	got	bug
yes	pig	top	pup

Short-vowel rule

2. Refer to the key words on the chalkboard. Direct attention to the position of the vowel in each word. Recall the generalization that *when a vowel is the only vowel in a short word and it comes between two consonants, it usually has a short sound*.

Write these words on the chalkboard: *am, act, end, elm, in, it, on, off, up, us*. Have the words pronounced and elicit that the vowel in each word has its short sound. Note the position of the vowel in each word and recall the generalization that *when a vowel is the only vowel in a short word and comes at the beginning of the word, it usually has a short sound*.

Short vowels in syllables

3. Now write these longer words on the chalkboard and have each one pronounced: *attach, expect, invent, oxen, upset*. Call attention to the vowel in the first syllable of each word and elicit that it has the short sound. Point out that the generalization for these vowels in syllables can be combined with that for short words; that is, *when there is only one vowel in a short word or syllable and it comes at the beginning of the word, it usually has a short sound*.

In the same manner develop the rule governing vowel sounds in closed syllables, using these words: *kitchen, puppet, cactus, goddess, lesson*. Elicit the generalization that *when there is only one vowel in a short word or a syllable and it comes between two consonants, it usually has a short sound*.

Practice

4. Write the following words on the chalkboard and call upon individuals to pronounce each word and explain why the first vowel has a short sound.

chop	object	spell	plush	flash
until	canvas	children	topple	express
cent	tremble	attack	mutter	vanish
glitter	mutter	bottom	intend	bulb

Vowel substitution

5. Recall that other words can be made from a key word by substituting other vowels. Have the pupils make new short-vowel words from the following key words by substituting other vowels:

chap (chip, chop)
 peck (pack, pick, pock, puck)

big (bag, beg, bog, bug)
 song (sang, sing, sung)
 hum (ham, hem, him)
 as (is, us)
 on (an, in)

Long vowels

1. Write the following words on the chalkboard: *cake, rain, hay, feet, leaf, dime, tie, home, boat, mule*. Have each word pronounced and elicit that the long-vowel sound is heard in each word. Call upon individuals to read each word again and identify which vowel is heard and which is silent. Note that in the word *hay* the letter *y* acts as a vowel and is silent. Recall the generalization that *if a one-syllable word has two vowels, the first vowel usually has a long sound and the second vowel is silent*.

Place on the board *be, she, me, so, no, go*. Have the words read and the long sound of the vowels noted. Call attention to the position of the vowel, at the end of the word, and recall the generalization that *when there is only one vowel in a word and it comes at the end of the word, it usually has a long sound*.

Long vowels in syllabication

2. Write these words on the board and have them read: *paper, secret, pilot, motor, stupid*. Have the number of syllables in each word identified, the long sound of the vowel in the first syllable noted, and the position of the vowel in the syllable recognized. Expand the long-vowel rule to include syllables, as follows: *when there is only one vowel in a short word or syllable and it comes at the end of the word or syllable, it usually has a long sound*.

Practice

3. For additional practice, write the following words on the chalkboard. Call upon individuals to read each word and explain why the first vowel has the long sound.

cider	goat	cried	station
scene	blaze	throne	clean
cube	reason	human	glide
potion	trail	steel	beach

Vowel substitution

4. Remind the pupils that long-vowel key words can be changed into other words by vowel substitution. Direct this activity as follows:

Change *trees* to *trays*. Spell *trays*.
 Change *trays* to *tries*. Spell *tries*.

Continue in the same way with the following words:

groan→green→grain
 reach→roach
 tied→toad
 boat→beat→bait
 male→mile→mole→mule

Sounds of y

1. Recall that when *y* comes at the beginning of a word, as in *year, you, yellow*, it is a consonant. Remind the pupils that *y* can also be a vowel and, when used in this way, it has two sounds. Write the following words on the chalkboard and have them read: *by, sky, why, dry, hydro*. Note the position of *y* in each of these words and recall the generalization that *when y comes at the end of a short word or a syllable, it usually has the sound of long i*.

2. Write *city, angry, funny, baby*, on the board and have the words pronounced. Call attention to the number of syllables in each word, the position of *y* in the word, and the sound of *y*. Recall the generalization that *when y comes at the end of a word and has a consonant and another vowel before it, it usually has the sound of long e*.

3. Have the pupils read the following words and explain the sound of *y* in each one.

weakly	my	nylon	family	activity
try	greedy	reply	cycle	skyscraper

Murmur diphthongs

1. Place on the chalkboard and pronounce the following words slowly and clearly: *far, mark, part, car*. Have the pupils identify the sound heard in all these words. Then ask them to find and underline the two letters that are the same in each word.

Write the following words on the board: *art, star, jar, yarn, barn*. Ask individual pupils to read each word and find and underline the *a-r* in each.

2. In the same manner develop *ir*, *er*, and *ur*, using the words *girl*, *bird*, *first*; *her*, *mother*, *after*, *ever*; *hurry*, *fur*, *burn*, *curl*. Lead the pupils to see that *ir*, *er*, and *ur* are similar in sound and that we must always see the way a word containing this sound is spelled before we can be sure which of these murmur diphthongs is used.

3. Develop *or*, using *for*, *horse*, *corn*, *store*.

4. Write *doctor*, *sailor*, *color* on the board and have them pronounced. Elicit the generalization that *when o-r comes at the end of a word, it usually has the sound of e-r*.

5. Present on the board the words *work*, *world*, *worm*, and have them pronounced. Elicit the generalization that *when o-r follows the letter w, the o-r usually has the sound of e-r*. Present *wore* and *worn* as the two notable exceptions to this rule.

6. For additional practice write the following words on the chalkboard. Have each word pronounced and the murmur diphthong identified.

immortal	artist	jerk	afford	surface
birthday	deserve	word	herbs	guardian
marvelous	actor	offer	turtle	perfect
worthwhile	spurs	whirl	fortune	circle

Irregular vowel digraphs

Present some words with regular vowel digraphs, such as *clean* and *boat*, and have the pupils recall the generalization that *when two vowels occur together in this way, the first vowel usually has the long sound and the second vowel is silent*.

Remind the pupils that there are a number of irregular, or "tricky" vowel digraphs which do not follow this rule. Present the following words on the chalkboard.

1	2	3	4	5	6	7
head	blow	saw	because	moon	good	eight
breath	crow	paw	auto	loop	wood	neighbor
ready	show	claw	taught	soon	look	reins
bread	yellow	straw	caught	shoot	took	veil

Have the words in each column pronounced and the irregular digraph underlined. In column 1, note that the sound heard is that of short *e*, and remind the pupils that when they come upon an unfamiliar word containing an *e-a* digraph, they should try both the long and short sounds of *e* to determine which is correct.

In column 2, point out that the *w* acts as a vowel in these words to form, with *o*, the vowel digraph *o-w*.

In columns 3 and 4, help the pupils to discover that *a-w* and *a-u* stand for the same sound.

In columns 5 and 6, have the pupils recall that the *o-o* in *moon* is called long *o-o*, while the *o-o* in *good* is called short *o-o*.

In column 7, point out that in these words *e-i* stands for the long-*a* sound.

For further practice, write the words below on the chalkboard. Call upon volunteers to pronounce each word and name the two vowels, or the vowel and *w*, in each one.

sprawled	veil	wealthy	heaven
dreadful	brook	smooth	sausage
exhausted	dawn	mower	raccoon
rooster	snow	freight	shadow

If still more practice is needed, have the pupils form new words by substituting an irregular vowel digraph for a regular digraph. In responding, the pupil should spell the new word.

change:	pay to paw	veal to veil
	heed to head	geese to goose
	leap to loop	heal to haul
	knee to know	beak to book

Plain diphthongs

1. Pronounce the following words clearly: *cow*, *now*, *how*, *down*, *town*. Write the words on the board and have the pupils pronounce them. Ask pupils to identify the sound heard in all these words and tell the two letters seen in them. Explain that when *o-w* is sounded as it is in these words, it is called a vowel blend, or plain diphthong; that is, two vowels, or a vowel and *w*,

are sounded almost together. Ask the pupils to repeat the sound of *o-w* as in *cow*, to hear the blending of the two sounds and to feel the way their lips move.

Introduce *o-u* as a vowel blend, or plain diphthong and develop it in the same manner as above, using the words *house, out, our, loud, count*.

2. Develop the plain diphthongs *o-y* and *o-i* in the same manner, using the words *boy, joy, toy; voice, boil, coin*.

3. For further practice, place the following words on the chalkboard. Have each word pronounced and the plain diphthong in it identified.

royal	brow	shout	doubtfully
crouch	annoy	spoil	disappoint
howls	joined	employ	power
noisy	pounce	town	joyful

NOTE. Prefixes and suffixes and the rules for syllabication will be reviewed thoroughly in connection with lessons on syllabication and accent in the **Word Analysis Skills** section beginning on page 253.

Word-Study Skills

Throughout these lesson plans *The Dictionary of Canadian English: The Beginning Dictionary* has been used for dictionary work. If a different dictionary is used, diacritical marks, definitions, and page references may have to be changed.

It is not necessary for pupils who have already mastered a skill to waste time doing practice exercises. For this reason new skills and a first review of important skills previously taught have been labeled All, indicating that all the pupils should do them. Practice exercises have been labeled Individual, indicating that only individual pupils who need further practice in the skills should do them.

Lesson 1

All
Noting long and
short vowel
sounds in
syllables

Syllabication. Write the following words on the chalkboard or display them on a chart:

poke	beast	happy	pine
except	napkin	admire	breathe
dusk	praised	timid	velvet
knitting	besides	coat	polite

Ask pupils to pronounce each word, name the vowels seen in the word, name the number of vowel sounds heard in the word and tell whether they have their long or short sound, and tell how many syllables are in the word. Remind the pupils that a syllable is a part of a word in which only one vowel sound is heard, and that a word with only one vowel sound is a one-syllable word and cannot be divided in writing or spelling.

Reinforce this review by asking questions such as: "Who can find a two-syllable word with short a and short i?" (napkin) "Who can find two two-syllable words with two short i's in them?" (knitting, timid) "Who can find a one-syllable word with short u?" (dusk) And so on.

All
Alphabetizing
to second
letter

Preparing for Dictionary Use. Recall with the pupils how to arrange words in alphabetic order to the first and second letters. Place the words below on the chalkboard or on a chart and have the pupils write them in alphabetic order on worksheets.

glove	stomach	nuisance	admire
amber	imagine	mocking	dusk
ivory	warmth	saucer	napkin

Alphabetizing
to third letter

Now write the following pairs of words on the chalkboard:

cocoa	tired	lion	moment	scowl
couch	timid	like	move	scarf

Ask the pupils what they notice about the two words in each pair. They will notice that both words begin with the same two letters. Ask how such words would be listed in alphabetic order and elicit that it would be necessary to go to the third letter. Have the pupils consider the words *cocoa* and *couch*. Ask which would come first in alphabetic order and why, then number the words to show the order and underline the letter in each word which determines its position.

- 1 cocoa
- 2 couch

Proceed in the same manner with the other pairs of words.

Individual
Independent
practice

Distribute copies of the following exercise to those pupils who need further practice in alphabetizing to the third letter. (Answers are indicated for the convenience of the teacher.)

Read each group of words. Decide which word should come first in ABC order, and number it 1. Decide which word should come second and number it 2. Number the third word 3.

(3) sure	(2) growl	(3) apron	(2) shoo	(1) knee
(2) sugar	(1) grab	(1) apart	(3) shut	(2) knit
(1) such	(3) grumble	(2) appear	(1) shadow	(3) know

All
Spelling aids

Spelling. "When we hear the word *spelling*, we usually think of memorizing the spelling of long lists of words and hoping we will remember them when we want to use them. Memory does play a large part in learning to spell, but there are a number of other things that can help us. The rules and skills that you have learned to help you to recognize and pronounce words in reading can also help you in spelling.

Using phonetic
analysis

"By now you are familiar with the sounds represented by the consonants. There are some exceptions, but for the most part, in spelling, a consonant sound is represented by the letter we associate with it.

"Short-vowel sounds are easy clues to spelling too. They are usually represented by the vowel we associate with them. Therefore, if you wanted to spell the word *dusk*, for example, you would spell it exactly as it sounds—*d-u-s-k*. Here, again, there are some exceptions, as the *e-a* in *breath*, the *e-i* in *friend*, and the *o* representing the short-*u* sound in *mother*. But for the most part, you are safe in using the vowel that usually stands for the sound.

"Long-vowel sounds cause a bit more trouble, but they, too, give us clues to spelling. When we hear a long-vowel sound in the middle of a word, it alerts us to the fact that there is usually a silent vowel in that word, either at the end of the word or beside the pronounced vowel, as in *poke* and *coat*." (Write the words on the board.) "When we hear a long-vowel sound at the end of a word, we know that it is likely to be represented either by the letter we associate with that sound, or that letter and a silent letter, as in *me* and *see*.

"How do we decide on the spelling of a word with a long-vowel sound? Well, here we have to rely a great deal on memory. It may be that it is a word we have seen often but have never actually learned to spell. In such cases, it is often enough just to write the word down. For example, we see the word *make* so often that we know just by looking at it that it is spelled *m-a-k-e*, not *m-a-i-k* or *m-a-y-k*. Sometimes we have learned to group words together in lessons on phonetics. For example, we grouped *coat* with *boat*, *goat*, *float*, and this tells us that *coat* is spelled with *o-a*. If we are ever in doubt about a long-vowel word, however, we should find out the correct spelling, and then try to use the word often so that it will stick in our minds.

Using
syllabication

"When spelling longer words, syllabication is a real help. Say the word softly to yourself in syllables, then think of each syllable as a little word in itself and apply the methods we have been discussing. For example, if you want to spell the word *napkin*, say it in syllables and think of it as two little words *nap* and *kin*, spell these two little words, and put them together to make up the longer word *napkin*.

Using
structural
analysis

"Don't forget other rules you have learned, too, like doubling the final consonant when adding an ending to a short-vowel word, as in *k-n-i-t*, *k-n-i-t-t-i-n-g*, dropping final *e* before adding an ending beginning with a vowel, as in *l-i-k-e*, *l-i-k-i-n-g*, and changing *y* to *i* when adding an ending beginning with a vowel to a word whose root word ends in a consonant and *y*, as in *c-i-t-y*, *c-i-t-i-e-s*.

Using careful
pronunciation

"One of the most important things to remember is that you must pronounce the word you want to spell carefully and correctly. After all, if you are in the habit of saying *line* instead of *li'on*, you are very likely to spell it *l-i-n-e*, but if you pronounce it correctly, you will know that there are two sounded vowels in the middle of the word. If you carelessly say *ketch* instead of *catch*, you may put an *e* in place of the *a* when you spell the word."

Applying the
spelling aids

To give the pupils an opportunity to apply these methods, dictate the following words and have the pupils write them on worksheets: *rug*, *velvet*, *sitting*, *pine*, *taking*, *basket*, *ladies*, *baked*, *moment*, *disgusted*. When the dictation is finished, discuss with the pupils the spelling of each word. Plan to give similar practice from time to time to those pupils who need it.

Spelling words
which do not
follow known
rules

Point out that there are some words which the pupils may want to use in writing stories that do not follow the rules or follow rules which have not yet been taught or reviewed. Explain that in such a case it is necessary to notice the "tricky" parts of the words and practice using the words until they are familiar. Write the following sentences on the board and have them read. Call attention to the underlined words, and discuss with the pupils any parts of the words which might be considered "tricky" and cause spelling difficulty.

The lion was a magnificent beast, with his lean body and flowing mane.
 The idea that there was a lion under the couch was ridiculous.
 Gurney was the neighborhood nuisance.
 Matthew hoped the lion would vanish immediately.
 It is hard to face a lion on an empty stomach.

The following items should be noted in the words:

magnificent—the *c* representing the sound of *s*
ridiculous—the *ous* representing the short-*u* sound
nuisance—the *u-i* digraph which, though a regular vowel digraph, is not a very common one—*c* representing the sound of *s*
immediately—the double *m*—the silent *e*
stomach—the *o* representing the short-*u* sound—the *c-h* representing the *k* sound

Spelling
 notebooks

It is a good idea for each pupil to keep a spelling notebook. Give each pupil a notebook and have him letter every second page with the letters of the alphabet in order. After each spelling lesson the words singled out for special attention should be entered in the notebook on the appropriate page according to the initial letters. This will provide a ready reference for the pupil when he wants to use the words in his writing, until he has used them often enough to remember them.

It is also a good idea to have the pupils enter words which they consistently misspell in the back of the spelling notebook, thus providing each pupil with his own personal list of difficult words which need to be reviewed from time to time.

Checking

"If you want to use a word you don't know how to spell and you don't feel sure that the methods we have been discussing have led you to the correct spelling, always find out how the word should be spelled. For the time being, ask your teacher or a good speller. Soon you will be learning how to use the dictionary. Once you have become familiar with that, you can always find the correct spelling of a word there."

NOTE. Other phonetic, structural, and syllabication clues to spelling will be dealt with as the principles are reviewed or introduced in subsequent lessons.

Lesson 2

All
 Alphabetic
 arrangement

Introducing the Dictionary. Distribute dictionaries to the pupils. Have them leaf through the dictionaries and note that the words are arranged in alphabetic order, with all words beginning with *a* listed first, all words beginning with *b* listed next, and so on. Then ask the pupils to examine the words in several columns, to notice that all the words in each alphabetic group are also listed in alphabetic order—all the words beginning with *a*, for example, are listed in alphabetic order, so that *alive* comes before *all*, *aloud* comes before *alphabet*, and so on.

Entry words

Ask the pupils where they would look to find the word *sculpture* in the dictionary. (With words beginning with *s*) Help them to find the word *sculpture*. (On page 582 of *Dictionary of Canadian English: The Beginning Dictionary*) Explain that the words listed in a dictionary are called *entry words*. Call attention to the fact that the entry words are printed in heavy black type to make them easy to find. Let the pupils locate *dusk*, *tangle*, *picture*, *game*, giving help if necessary.

Guide words

Since most of the pupils will be unfamiliar with using a dictionary, the locating of the words above will be a slow and laborious process. Tell them that the dictionary provides a way of finding words more quickly and easily. Have them open their dictionaries to page 132. Draw attention to the two words at the top of the page over the two columns. Ask a pupil to read the word over the first column, then read the first entry word in the column. Do the same with several other pages until the pupils realize that the word over the first column and the first entry word of that column are always the same. In the same manner help the pupils to realize that the word over the second column is always the same as the last entry word of the second column.

Lead to the generalization that the word over the first column on every dictionary page is the same as the first entry word on the page and the word over the second column is the same as the last entry word on the page. Elicit the fact that all the entry words on a dictionary page will fall between the two words at the top in alphabetic order. Explain that the two words at the top of each page are called *guide words*, and that they are there to guide, or help, one in locating entry words.

To illustrate the use of guide words, have the pupils turn to page 167 in their dictionaries and read the guide words *clump* and *cob*. Ask if the word *coal* might appear on that page and, if so, why. (Yes, because *coal* would come after *clump* and before *cob* in alphabetic order.) "On page 326, would the word *grow* be listed?" (No, because *grow* would come after the second guide word *Groundhog Day*.) "Would *grow* appear on page 328?" (No, because *grow* would come before the first guide word *guardrail*.) "Would *grow* appear on page 327?" (Yes, because *grow* would come after the first guide word *group* and before the second guide word *guardian*.) Lead the pupils to see that using the guide words saves time, because you can tell by them whether or not the word you want comes on a page without reading all the entry words on the page.

If necessary, proceed with other words as with the word *grow* above, until all the pupils understand thoroughly the function of the guide words.

Syllabication. Write on the chalkboard or on a chart the following words containing plain and murmur diphthongs:

All
Plain and murmur
diphthongs
in syllables

dark	circle	loudly	point
boys	around	thirty	towel
town	returned	forced	couch

Have each word read, and ask how many vowel sounds are heard and how many syllables there are in the word. Bring out the fact that when two vowels, a vowel and *w*, or a vowel and *r* come together, only one speech sound is heard and there is only one syllable. Call upon individuals to find and read all the two-syllable words. (*circle, around, returned, loudly, thirty, towel*)

Present on the board or on a chart these words containing irregular vowel digraphs:

Irregular vowel
digraphs in
syllables

glowing	sleigh	shoo	caution
neighbor	stood	bowl	breakfast
school	saucer	straw	head

Proceed as with diphthongs above, bringing out that two vowels together and a vowel and *w* make one speech sound and so constitute one syllable. (For further practice, see page 000.)

Place on the board or on a chart the following words containing irregular vowel sounds.

Irregular vowel
sounds in
syllables

want	talking	stomach	glove
scare	doesn't	talked	water
other	upstairs	warmth	wonder

Again follow the procedure above, pointing out that the vowels do not represent the usual sounds. Lead the pupils to see that the number of syllables depends upon the number of vowel sounds heard, whether the vowel sounds are regular or irregular.

All
Plain and murmur
diphthongs;
irregular vowel
digraphs;
irregular vowel
sounds

Spelling. Refer back to the syllabication exercise on plain and murmur diphthongs, irregular vowel digraphs, and vowels representing irregular vowel sounds in syllables. Explain that memory is needed in the spelling of such words, and that grouping them together helps us to remember. Write the following words in a column on the chalkboard: *boys, point, around, town, dark, certain, circle, stories, urge, pool, look, straw, caught, glowing, group, neighbor, chalk*. Call attention to the vowel digraph, diphthong, or vowel with an irregular sound in each word, and ask the pupils to suggest as many words as they can with the same letter combination and write their words on the board beside the key word; for example, *boys—toy, joy, enjoy, joyful*. Encourage the pupils to think of other than simply rhyming words. If pupils suggest words that do not include the required vowels or vowel combinations, write these at the bottom of the column and have the pupils give them special consideration.

Checking

Stress the fact that, when using words which they think have these vowels or vowel combinations, the pupils should ask the teacher or a good speller how the word is spelled if they are not absolutely sure they remember the correct spelling.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their work-sheets. Remind the pupils to enter any words they misspell in their lists of difficult words at the back of their spelling notebooks.

The cows were a nuisance to the boys.

A group of scouts sat around the glowing fire and told stories.

Take the chalk and draw a circle.

Our neighbor pointed to the pool and urged us to swim in it.

Let's spell these!

Write the following sentences on the chalkboard. Have them read and call attention to the underlined words.

We followed the clues and found the treasure.

The boys talked about including girls in their baseball team.

There was no little league baseball in great-grandmother's day.

I like to eat a juicy red apple.

The farmer drove the cows to the pasture.

Discuss the underlined words, pointing out the following:

clues—the long *oo* sound represented by *u*

including—the long *oo* sound represented by *u*

league—the regular *e-a* vowel digraph—the silent *u*

juicy—have the pupils give the root word *juice*—the *u-i* digraph—the *c* representing the *s* sound—the dropping of final *e* when suffix *y* is added

pasture—the *t-u-r-e* representing the *c-h-e-r* sound

Have the words entered on the appropriate pages in the spelling notebooks.

Consonant substitution

Have the pupils build a word grouping as follows:

"Write *clue*. Change the *c-l* to *b-l*. What is the new word?" (*blue*) "Write *blue*. Change the *b-l* to *g-l*. What is the new word?" (*glue*) "Now write the three words, *clue*, *blue*, *glue*. Try to remember that these form a group of words with *u-e* representing the long sound of *oo*."

Lesson 3

All Noting dictionary respellings

Using the Dictionary. Ask the pupils where they can find help in discovering the meaning of new and unfamiliar words. (In a dictionary) Ask them, too, what they can use to help them find words quickly in a dictionary. (The guide words) Explain that the dictionary also helps one to pronounce words by respelling them to show how the words are sounded.

Write the following words on the board, together with their respellings.

sat (sat)

mock (mok)

is (iz)

dumb (dum)

can (kan)

cent (sent)

head (hed)

drop (drop)

Have each word pronounced and lead the pupils to see that in each respelling only the letters that are sounded are included; silent letters do not appear. Call attention to the respelling of the two sounds of *c* and *s*.

Noting short vowels in dictionary respellings

Ask individuals to pronounce the words again as the pupils listen to the vowel sound heard in each word. They will note that all the vowels have the short sound. Explain that in most dictionaries the letters *a*, *e*, *i*, *o*, and *u* stand for the short sound of those vowels in the respellings.

Write on the board *bread*, *fresh*, *back*, *swim*, *crumb*, *toss*. Ask the pupils to find each word in the dictionary and write the respelling on their worksheets. If some pupils seem to need further practice, proceed in the same manner using other one-syllable short-vowel words.

All
Compound words

Syllabication. Ask the pupils what a *compound word* is, and have them give some examples. Then write the following words on the board:

someone	baseball	airship
nearby	nightfall	playtime
inside	slingshot	upstairs

Reviewing
Syllabication
Rule 1

Have the pupils pronounce each word, identify the two small words that combine to form the compound, and tell the number of syllables in the compound. Point out that each of these words is made up of two one-syllable words. Recall Syllabication Rule 1: *One-syllable words have only one vowel sound and therefore cannot be divided.*

Reviewing
Syllabication
Rule 2

Refer to the list of compound words on the board and ask where these words might be divided into syllables. Recall Syllabication Rule 2: *Compound words composed of two one-syllable words are divided between the words.* To illustrate this rule, divide the first word on the board in this fashion—someone. Let individual pupils come to the board and divide the other words into syllables in the same manner.

Dividing
compound words
with more than
two syllables

Now write on the board the following compound words, in which one part of the compound has more than one syllable:

policeman	typewriter	innkeeper
newspaper	marshmallow	skyscraper
waterfront	strawberry	afternoon

Ask individuals to pronounce each word and tell how many vowel sounds are heard and how many syllables there are. Recall that a compound made up of two one-syllable words is divided between the words. Have the pupils consider how a part of a compound word which has more than one syllable might be handled in syllabication. Lead them to decide that the part should be treated as a single word and divided accordingly. Illustrate by writing *police* on the board and having the pupils tell where this word should be divided. Then add *men* to complete the compound, and indicate it as another syllable: policemen. Direct the division of one or two more words in the same manner and then let the pupils try dividing the other words.

All
Words with
multiple
meanings

Word Meaning. Remind the pupils that some words have more than one meaning. Ask them to suggest such words and to use the words in sentences to illustrate their different meanings. Write the following words on the chalkboard, together with the numbers of the reader pages where they may be found. Direct the pupils to skim each page listed, to find the indicated word and note the meaning it has in the story. Then ask them to write a sentence using each word in a different meaning.

Page 6: room	Page 20: ball	Page 21: coach
Page 7: fixing	Page 21: trunk	Page 22: drawn
Page 9: froze	Page 21: pitcher	Page 22: fire

All
Spelling
two syllable
compound words

Spelling. Refer back to the syllabication exercise above, regarding compound words. Recall that a compound word is made up of two or more small words joined together. Suggest that when the pupils wish to write an unfamiliar word, they say it softly to themselves to see if it is a compound word. If it is, very often it may be made up of two little words they will know how to spell. To illustrate, write on the chalkboard *airship* and *someone*. Have the words divided into their parts and consider each part. The pupils will recognize *air*, *ship*, *some*, and *one*. Explain that in such cases it is simple to write the known short words and put them together to form the compounds.

Explain that sometimes a compound word will be made up of one familiar and one unfamiliar part. In that case the pupils should apply the vowel rules to the unfamiliar part. If the unfamiliar word is a one-syllable short-vowel word, then it will usually be easy to write the letters representing the consonant sounds heard and the letter representing the vowel sound, using the letters usually associated with those sounds. Use the words *aircraft* and *blacksmith* to demonstrate.

If the vowel sound in the unfamiliar part of a compound word is long, or is suspected of being a digraph, a diphthong, or an irregular vowel sound, warn the pupils that it is

Spelling
multi-syllable
compound words

Try these!

Let's spell
these!

Consonant
substitution

All
Introducing the
dictionary mark
for long-vowel
sounds

wise to look in the dictionary or ask the teacher for the correct spelling, unless the word is one that is so familiar by sight that the mere writing of it will tell whether the word is spelled correctly. Demonstrate using such words as *curbstone*, *crowbar*, *daybreak*.

In the same manner deal with the spelling of multi-syllable compound words. Remind the pupils to consider each part of the compound word separately. If the unfamiliar part has more than one syllable, each syllable should be considered and the rules governing vowel sounds applied. Again warn the pupils to check or ask for the correct spelling if they are in doubt. The following words might be used to demonstrate: *policeman*, *typewriter*, *coconut*, *hamburger*, *nevertheless*.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

Grandmother was nearly hit by a baseball in the pasture.

I like strawberry shortcake.

The boy put his slingshot in his overcoat pocket.

That is a very juicy pineapple.

Clues led the policeman to the robber's hideaway.

Remind the pupils to enter any words they misspell in the back of their spelling notebooks.

Place the following sentences on the chalkboard. Have them read and direct attention to the underlined words.

Great-grandmother's dolls wore old-fashioned clothing.

Dress styles have changed since those days.

My parents gave me a model airplane.

The toy pilot wears a tiny parachute.

Grandfather had a toy horse-drawn sleigh.

Discuss the spelling of the underlined words, pointing out the following:

clothing—the voiced *t-h*—long *o* because the root word is *clothe*

styles—the *y* representing the long sound of *i*

parents—the *a-r* standing for the sound of *air*

parachute—the *c-h* representing the *s-h* sound—the *u* representing the long *oo* sound

sleigh—the irregular digraph *e-i* standing for the long-*a* sound—the silent *g-h*

Have the words entered in the spelling notebooks.

Direct the pupils in forming a word grouping as follows:

"Write *sleigh*. Change the *s-l* to *w*. What word have you made?" (*weigh*) "Write *weigh*. Change the *w* to *n*. What word have you made?" (*neigh*) "Write *neigh*. Add *t* to the end. What word have you made?" (*weight*) "Write *weight*. Change the *w* to *f-r*. What word have you made?" (*freight*) "Now write all the words—*sleigh*, *weigh*, *neigh*, *weight*, *freight*. Try to remember these words as a group in which *e-i* stands for the long-*a* sound and *g-h* is silent."

Lesson 4

Using the Dictionary. Write the following words on the chalkboard:

hat

bet

pin

not

us

hate

beat

pine

note

use

Call upon volunteers to read each word aloud, tell whether the vowel sound is long or short, and explain why. When the vowel sounds have been correctly identified, remind the pupils that the dictionary gives a respelling of words to show how they are pronounced. Write the respelling for each of the short-vowel words, and recall that the vowel letter alone stands for the short sound of the vowel.

Call attention to the long-vowel words. Point out that there must be a way of showing in respellings the fact that the vowel sound is long. Explain that the dictionary does this by putting a short straight line over the vowel. Write the respellings of *use* (*ūz*) and *beat* (*bē*) on the board. Then let volunteers come to the board and show how they would respell each of the other long-vowel words.

Give as much practice as necessary in respelling one-syllable long- and short-vowel words, so that all the pupils understand. Then ask them to open their dictionaries to the Pronunciation Key (first page). Explain what the Pronunciation Key is for, then ask the pupils which letter comes first, at the top of the left-hand column. (Short a) Have the words beside the first letter—*hat, cap*—read aloud, and explain that these are called key words for the short-a sound.

Ask which letter comes next and how it is marked. (Long-a, with a short straight line over the a) Have the key words read—*age, face*.

With most groups continue in the same manner with the key words for short and long, e, i, o, and u. With slower groups it may be necessary to postpone these additional letters until later, meanwhile reviewing the purpose of the Pronunciation Key and the key words for long and short a several times.

Syllabication. Place the following suffixes and root words on the chalkboard:

All

Noting suffixes

Suffixes

able	er	ish	ness
ed	est	less	tion
en	ful	like	y
	ing	ly	

Root Words

dirt	start	fool	act
friend	use	care	boy
wood	safe	dark	peace

Ask what a suffix is, and elicit that a suffix is a syllable added to the end of a word. Have a pupil read a root word and tell how many syllables it has. Then ask him to add a suffix to the word and tell how many syllables the word has now. Have him give a sentence revealing the meaning of the suffixed word. Proceed in the same manner with the other words.

Add suffixes to the root words on the chalkboard, as follows:

dirty	started	foolish	action
friendly	useless	careful	boylike
wooden	safer	darkness	peaceful

Ask a pupil to read a word, identify the root word and the suffix, and tell how many syllables the word has. Continue in the same manner with the other words.

Ask the pupils where they think the suffixed words on the board would be divided into syllables. Elicit that most suffixes are syllables in themselves, and therefore the division would come between the root word and the suffix. Illustrate by indicating the syllabication of the first two words: *dirty, friendly*. Then let the pupils syllabicate the rest of the words.

Place the following words on the chalkboard:

started	worked	piled
minded	liked	played
sounded	helped	allowed

Call upon individuals to pronounce each word as the others listen for the sound of *ed*. Remind the pupils that *ed* is a separate syllable when it follows *d* or *t* because the vowel is pronounced. Illustrate by pronouncing *started, worked, piled*. Have pupils syllabicate the words on the board and explain why each word can or cannot be divided.

Summarize the lesson by having the pupils generalize that most suffixes are separate syllables, and suffixed words are divided into syllables between the root word and the suffix.

Spelling. Point out to the pupils that it is a good idea to memorize the spelling of the suffixes they have been taught. Then when they want to write a word that has a suffix, they will know automatically how to spell that syllable and will only have to worry about the spelling of the root word. Place on the chalkboard the suffixes taught so far. They are:

All

Spelling
suffixed words

Suffixes

able	er	ish	ness
ed	est	less	tion
en	ful	like	y
	ing	ly	

Suggest that the pupils copy these suffixes on the inside front or back cover of their spelling notebooks, so that they will be easily available for reference.

Try these!

Explain to the pupils that you are going to read some sentences and repeat certain words which they are to write on their worksheets. Read the following sentences and repeat the underlined words clearly but without distortion.

As the oldest in the family, Mike looked after his sister and brothers.

He dragged an old wooden chair with a broken arm to the top of the big pile of dirt.

Billy sang softly to himself with childlike happiness, sitting in his make-believe boat.

Mike felt helpless and a little foolish as he faced the mayor.

The children were thankful for the mayor's action in giving them things for their park.

They appreciated his kindness.

The painter started working on a new picture.

One windy day the boys and girls had fun flying kites.

Is that dress washable?

This dictation will reveal which suffixes the pupils need to learn to spell. It will also reveal which children need the review lessons suggested below.

Individual

Dropping

final e

when adding

suffixes

Group together those pupils who do not grasp thoroughly the dropping of final e. Recall with the group the fact that when a word ends in silent e, the e is dropped before endings *ed*, *en*, *er*, *est*, and *ing* are added. Demonstrate by writing *bake* on the board, crossing out the final e and adding *ed*—*bakeed*. Write the word *bake* again, cross out the final e, and add *ing*—*bakeing*. Follow the same procedure with *stoleen*. Then distribute the following exercise and ask the pupils to follow the directions.

Add ed to these words and write the new words on the lines.

live _____	fade _____	surprise _____
like _____	poke _____	promise _____

Add en to these words and write the new words on the lines.

spoke _____	like _____
broke _____	take _____

Add er to these words and write the new words on the lines.

ride _____	make _____	cute _____
wide _____	lose _____	move _____

Add est to these words and write the new words on the lines.

fine _____	large _____	rude _____
white _____	late _____	mere _____

Add ing to these words and write the new words on the lines.

give _____	flame _____	move _____
stare _____	slide _____	describe _____

Individual

Doubling final

consonants

Group together those pupils who seem not to understand when to double final consonants before adding suffixes. Recall with the group that when suffixes *ed*, *en*, *er*, *est*, *ing*, *y* are added to a one-syllable word ending with a short vowel and single consonant, or to a longer word whose final syllable is stressed and ends with a short vowel and a single consonant, the final consonant is doubled. Demonstrate by writing on the board:

run—running	thin—thinner	fun—funny
fat—fatten	big—biggest	stop—stopped

Then distribute copies of the following exercise for independent work.

Follow the directions and write the new words you make on the lines.

Add ed to these words.

fan _____
slip _____
hug _____
walk _____

Add en to these words.

forgot _____
gold _____
sad _____
bit _____

Add er to these words.

rob _____
win _____
drum _____
jump _____

Add est to these words.

slim _____
hot _____
hard _____
wet _____

Add ing to these words.

sing _____
begin _____
plan _____
chop _____

Add y to these words.

wind _____
sun _____
slop _____
nip _____

NOTE. Changing y to i before adding a suffix is reviewed in the next spelling lesson, on pages 264-265.

All
Let's spell
these!

Write the following sentences on the chalkboard. Have them read and call attention to the underlined words.

There was a bad accident at that corner yesterday.

The house was cold when the furnace went off.

Palm trees grow in the south.

Some people keep pigeons as pets.

What games do you play in rainy weather?

Discuss the spelling of the underlined words, pointing out the following:

accident—the double c, one c standing for the hard k sound, the other c standing for the soft s sound

furnace—the u-r murmur diphthong—the c representing the s sound—the a in the last, unstressed syllable pronounced so lightly as to sound like short i

palm—the silent l in palm

pigeons—the silent e which indicates the soft j sound of g

weather—the irregular e-a digraph representing the short e sound—the voiced t-h

Have the pupils enter these words in their spelling notebooks. Remind them to review the words in their spelling notebooks often, and to use those words when writing stories.

Have the pupils build a word grouping as follows:

"Write shove. Change the s-h to d. What word have you made?" (dove) "Write dove. Change the d to g-l. What word have you made?" (glove) "Write glove. Change the g-l to l. What word have you made?" (love) "Write love. Change the l to b and put an a in front of it. What word have you made?" (above) "Now write all the new words—shove, dove, glove, love, above. Try to remember these words as a group in which o stands for the short-u sound."

Consonant
substitution

Lesson 5

Syllabication. Place the following root words and prefixes on the chalkboard:

Prefixes

dis re un

All
Noting prefixes

Root Words

please	climb	cover	clean
heat	hurt	safe	move
place	pile	count	built

Ask a pupil to read one of the root words on the board and tell how many syllables it has. Then have him write one of the prefixes before the word on the board and tell how many syllables the new word has and how its meaning has been changed. Proceed in this manner until all the words on the board have been used.

*Dividing
prefixed words
into syllables*

Ask the pupils where they think the prefixed words on the board would be divided into syllables. Elicit that prefixes are syllables in themselves, and therefore the division would come between the prefix and the root word. Illustrate by writing the first two words on the board and indicating the syllabication: displease, rehear. Then let the pupils syllabicate the rest of the words. Remind them that, if the root word has more than one syllable, those syllables must be indicated too.

Place these words on the board:

*Recalling
de, be, and ex
as syllables*

depend	because	excuse
delight	believe	expert
decide	beside	excite

Have the words read and the number of syllables determined. Recall that *be*, *de*, and *ex* are prefixes, but that they don't usually help to reveal the meaning of a word because they are often attached to roots that are not recognized as English words. For example, if you remove the prefix *ex* from *excuse*, the root word *cuse* is not a recognizable English word. This makes no difference, however, in dividing such words into syllables; the prefixes *be*, *de*, and *ex* are still separate syllables and the division comes between them and the roots to which they are attached. Illustrate by dividing the first word: depend. Then let the pupils syllabicate the other words in the list.

*Recalling
Syllabication
Rule 3
Individual
Practice
exercise*

Recall that the rules for prefixes and suffixes are similar and are usually grouped together as Rule 3: *Most prefixes and suffixes are separate syllables. Divide between the prefix and the root word or between the root word and the suffix.*

If any pupils need more practice in syllabication words with prefixes and suffixes, distribute the following exercise for independent work.

Divide the words below into syllables.

shapeless	discount	wetness	unlucky
dislike	childish	direction	repainted
except	undone	unheated	disorderly

All

The Accent Mark. Write the following words on the chalkboard:

*Noting accented
syllables*

cooking	amount	together
newest	beside	transparent
mustard	believe	container
oven	remove	dangerous
dishes	prepare	idea

Have the words in the first two columns read and elicit that they all have two syllables. As the pupils listen to notice the difference between the words in the first column and those in the second, read the words, exaggerating a little the emphasis on the stressed syllables. The pupils should notice that each word has one syllable stressed more than the other, and that it is the first syllable that is stressed in the words in the first column and the second syllable in the words in the second column.

Call attention to the third column and have the words read. The pupils will note that each of these words has three syllables, and that one syllable is stressed more than the other two.

*Introducing the
accent mark*

Explain that there is a way of showing which syllable in a word should receive the most emphasis. It is a diagonal mark placed after the stressed, or accented, syllable and it is

called an *accent mark*. Demonstrate by writing the first word of each column in syllables and placing the accent mark:

cook'ing a mount' to geth'er

Let the pupils tell where the accent mark should be placed in the other words on the board.

*Independent
practice*

Give the pupils additional practice by distributing the following exercise for independent work.

Read each word, then divide it into syllables and place the accent mark on the stressed syllable.

bot'tles	e nough'	cer'tain	sup pose'
for got'	wal'nut	des sert'	a fraid'
im por'tant	count'er	re mem'ber	hap'pen
froz'en	al lowed'	work'ing	me'dium

*Noting the
accent mark
in the
dictionary*

All

*Spelling words
with prefixes*

Explain that the dictionary uses the same accent mark in respelling words for pronunciation. Have the pupils find the following words in the dictionary and notice the use of the accent mark: *kitchen, adult, extra, handle, assistant, mixer, spatula, equipment*.

Spelling. Point out to the pupils that it is a good idea to memorize the spelling of prefixes as well as suffixes, and for the same reason. When you want to write a word that has a prefix or a suffix, or both, you will know automatically how to spell the prefix and suffix and will only have to worry about spelling the root word. Place on the chalkboard the prefixes taught so far. They are:

Prefixes

dis re un

Suggest that the pupils copy these prefixes on the inside front or back cover of their spelling notebooks, along with the suffixes copied previously, so that they will be easily available for reference.

Try these!

Dictate the following groups of words clearly and slowly, as the pupils write them on their worksheets.

Group 1: read, reread, place, replace, heat, reheat

Group 2: cut, uncut, cover, uncover, needed, unneeded

Group 3: like, dislike, please, displease, own, disown

Group 4: become, behave, depend, decide, expert, extra

*Individual
Reviewing the
changing of y
to i before
adding certain
suffixes*

Gather into a group those pupils who have trouble remembering when to change *y* to *i* before adding a suffix. Recall with the pupils that root words ending in *y* preceded by a consonant change the *y* to *i* before adding *ed*, *er*, or *es*. Demonstrate by writing on the chalkboard *city-cities, carry-carrier, hurry-hurried, dry-drier, fly-flies, try-tried*. Ask why this change is not made when adding *ing* and lead the pupils to see that two *i*'s coming together would look very awkward. Write on the board *worrying, trying*.

Write on the board *boys, Mondays, played, obeyed* and ask why the *y* is not changed to *i* in these words. Lead the pupils to see that in each of these words the *y* is preceded by a vowel, not a consonant.

Recall with the group that when final *y* is the suffix *y* which has been added to a root word, the *y* changes to *i* before any other suffix is added. As examples, write on the board *lucky-luckily, funny-funnier, tricky-trickiness*. Point out that this also happens in such words as *happy-happily-happier-happiest-happiness*, and *busy-busily-busier-busiest-business*, even though the suffix *y* is attached to roots that are not recognizable English words.

*Practice
exercise*

Then distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each sentence and the root word which follows it. Then write on the blank line or lines in the sentence the root word with a suffix which fits the sentence. A list of suffixes is given below to help you.

1. Three new (families) moved into our neighborhood last week. **family**
2. Cathy gazed (greedily) at the cake. **greedy**
3. John (fried) pancakes in the (frying) pan. **fry**
4. Dad wondered who had (monkeyed) with the electric motor. **monkey**
5. It is (sunnier) today than it was yesterday, but Tuesday was the (sunniest) day of the month. **sunny**
6. The little dancer looked (shyly) at the audience. **shy**
7. Tommy (hurried) home and got his skates. **hurry**
8. The store still hasn't (replied) to my letter. **reply**
9. Who is (carrying) that big bundle? **carry**
10. The children glowed with (happiness) when they saw the new puppy. **happy**
11. You can (easily) make the candy before bedtime. **easy**
12. The new apartments have screened (balconies). **balcony**

Make a note of those pupils who still need practice. Plan to review the rules for changing *y* to *i* from time to time and provide additional tests to check their progress.

Write the following sentences on the chalkboard. Have them read and call attention to the underlined words.

Keep the sponge in a handy place to wipe up spills.

Go to the store and buy the ingredients for that recipe.

Make sure the oven is not too hot.

I like vanilla ice cream with walnuts.

Discuss the spelling of the underlined words:

sponge—the *o* representing the short-*u* sound—the soft *g* followed by *e*

ingredient—the pronounced adjacent vowels

recipe—the *c* representing the *s* sound—the short *i*—the pronounced final *e*

oven—the *o* representing the short-*u* sound

vanilla—the unstressed *a*—the double *l*—the final *a*

walnuts—the word sounds like a compound of wall and nuts, but one *l* has been dropped

Have the words entered in the spelling notebooks.

Have the pupils build a word grouping, as follows:

"Write *pour*. Change the *p* to *y*. What word have you made?" (*your*) "Write *your*. Change the *y* to *f*. What word have you made?" (*four*) "Write *four*. Add *t-h* to the end of it. What word have you made?" (*fourth*) "Now write all the words — *pour*, *your*, *four*, *fourth*. Try to remember these words together as a spelling group.

Progress Check

Using the Dictionary. 1. The pupils are to read each question and the dictionary respellings after it. They are to underline the dictionary respelling of the word which answers the question. (Answers are given for the teacher's convenience.)

- | | | |
|----------------------------------------------|------|------|
| 1. Which is a short letter? | not | nôt |
| 2. Which tells the color of Michael's hat? | red | rēd |
| 3. Which would you take when you are ill? | pil | pīl |
| 4. Which tells what you do when you tremble? | shak | shāk |
| 5. Which names something that is square? | cub | cūb |
| 6. Which is a wild animal? | best | bēst |
| 7. Which do you wear on your foot? | sok | sōk |

All

Let's spell
these!

Consonant
substitution

All

Interpreting
dictionary
respellings

- | | | |
|------------------------------------------|-----|-----|
| 8. Which is a tree? | pin | pin |
| 9. Which tells what you do to the grass? | cut | cūt |
| 10. Which word means "did make"? | mad | mād |

Using guide
words

2. The pupils are to read the exercise and follow the directions. (Answers are indicated for the teacher's convenience.)

These are the guidewords of some pages in your dictionary.

Page 180. cobalt—coil	Page 412. magician—mailbox
Page 308. fume—furthest	Page 496. piecemeal—pillar
Page 332. handbag—hang	Page 639. stockyard—store

Read the guide words above. Decide on which page you will find each word below. Write the page number on the line after the word.

- | | | |
|-----------------|----------------------|--------------------|
| 1. stoop (639) | 5. funeral (308) | 9. pieces (496) |
| 2. handle (332) | 6. pigeon (496) | 10. furnace (308) |
| 3. maid (412) | 7. stomach (639) | 11. cocoa (180) |
| 4. coffee (180) | 8. magnificent (412) | 12. handball (332) |

All
Dividing words
into syllables
and placing the
accent mark

Syllabication and Accent. The pupils are to read the directions and do as they say. (Answers are indicated for the convenience of the teacher.)

Say each word softly to yourself. Then, if the word can be divided into syllables, divide it and place the accent mark on the stressed syllable.

plat'ter	pur'pose	court	pub'lic
am'ber	fool'ish	men'tion	slosh'ing
praised	dis like'	ap peal'	use'less
dim'ly	fur'nace	aw'ful	piece
un done'	re place'	ex plain'	mat'tress

All
Recognizing
compound and
affixed words

Structural analysis. Ask the pupils to read the exercise and do as the directions say. (Answers are indicated for the teacher's convenience.)

Read each word. If it is a compound word, write C on the line before it. If it is a word with a prefix, write P on the line. If it is a word with a suffix, write S on the line.

(S) thoughtful	(P) discolor	(P) disobey
(S) securely	(S) bossy	(S) boylike
(P) unpopular	(C) grandparents	(C) bulldozer
(S) direction	(P) uneven	(S) comfortable
(C) slingshot	(S) blender	(P) refresh
(P) replay	(S) frozen	(C) bedroom
(C) marshmallow	(C) basketball	(P) expect

All
Spelling test

Spelling. The following words have been introduced as special spelling words: *magnificent, immediately, ridiculous, nuisance, stomach, clues, including, juicy, league, pasture, accident, furnace, palm, pigeons, weather, sponge, ingredients, recipe, oven, vanilla, walnuts.*

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teacher, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. A palm tree would look ridiculous in a snowstorm.
2. Do you have any clues as to who will be chosen for the little league team?
3. Too many pigeons can be a nuisance in a city.
4. They sat on the pasture fence and watched the magnificent sunset.
5. You need a good furnace to heat the house in winter weather.
6. Is there too much vanilla in the cake?

7. My stomach can be relied upon to tell me when it is time for supper.
8. We packed a picnic lunch, including sandwiches and some juicy plums.
9. Please take the sponge and wipe up that dirt immediately.
10. Mother mixed the ingredients of the cake with an electric blender.
11. Spilling the pot of stew in the oven was an accident.
12. I tried a new recipe for walnut candy last night.

Lesson 6

All
Selecting the
appropriate
dictionary
meaning

Using the Dictionary. The pupils will have noted that more than one meaning is given for many words in the dictionary. Explain that when this happens it is necessary to look for clues in the sentence in which the word occurs, to help decide which meaning is the correct one for the word as it is used in the sentence. As an example, write the following sentences on the chalkboard.

- Some animals wag their tails when they are happy.
- The wag played a joke on his friend.

Have the pupils locate the word wag in the dictionary. Ask how many meanings are given (3). Have the three meanings read aloud. Ask which meaning fits the word wag in the first sentence on the board (definition 1). Let a volunteer explain why the first definition is the correct one, and write 1 on the line before the sentence.

Repeat the procedure with the second sentence, write number 3 on the line, and discuss with the pupils why the third dictionary meaning is the correct one for wag as it is used in the second sentence.

Continue in the same way with the sentences below, if the group is composed of slower learners. With an advanced group the exercise may be duplicated and done independently. (Answers are indicated for the teacher's convenience.)

- (2) He felt that certain people were not to be trusted.
- (1) He made certain that his money was safely hidden.
- (1) We climbed the fence and crossed the field.
- (2) Dad is going to fence our yard to keep the puppy in.
- (2) The stranger had no idea there were so many people in the city.
- (1) The idea of living there frightened him.
- (2) Mother Hubbard's cupboard was bare.
- (1) We splashed our bare feet in the pool.
- (1) Some customers appeared at the stand.
- (2) Those apples appeared to be fresh.
- (1) I was stung by a bee.
- (2) Our side won the spelling bee.

All
Reviewing
Syllabication
Rule 4

Syllabication and Accent. Write the words below on the chalkboard or on a chart:

follow	litter	certain	improve
butter	assist	mustard	public
copper	allow	walnuts	amber
appear	platter	order	children

Call upon individuals to read each word, tell how many vowel sounds are heard in it and how many syllables the word has. Ask the pupils where they think these words should be divided. Help them to recall Syllabication Rule 4: *When two consonants or a double consonant come between two vowels, divide between the consonants*. Call particular attention to the words *improve* and *children*, and point out the consonant blends *p-r* and *d-r*. Remind the pupils that consonant blends are not divided—improve, children.

Have each word pronounced again and the accent mark placed on the stressed syllable.

Individual
Practice
exercise

If any of the pupils need additional practice, write the words below on the chalkboard or duplicate them on worksheets. Ask the pupils to read each word, write the number of syllables it contains on the line, then divide the word into syllables and place the accent mark. (Answers are indicated for the convenience of the teacher.)

dan'ger	(2)	be fore'	(2)	be cause'	(2)
grilled	(1)	de pend'	(2)	un friend'ly	(3)
dis cuss'	(2)	ex act'ly	(3)	slot'ted	(2)
sand'wich	(2)	re move'	(2)	dis please'	(2)
rub'ber	(2)	un heat'ed	(3)	help'ful	(2)

All
Introducing
the term
homonym

Enriching Vocabulary. Place the pairs of words below on the chalkboard. Have each pair read, and discuss the fact that the words in each pair sound alike but have different spellings and meanings. Tell the pupils that such words are called *homonyms*. Then have the words pronounced again and the meaning of each word given. Direct the pupils to select two or three pairs of words and write original sentences to show their meaning.

board	break	piece	wrap	allowed	way
bored	brake	peace	rap	aloud	weigh

All
Spelling words
with adjacent
and double
consonants

Spelling. Refer to the exercise above regarding the syllabic division of words with adjacent consonants and double consonants. Point out to the pupils that words with two consonants coming together are usually easy to spell because they divide nicely into syllables ending in a consonant and for the most part contain short vowels or murmur diphthongs. As examples, write the words *certain*, *enter*, and *pumpkin* on the board.

Spelling words with double consonants relies more heavily on memory. However, there are some signs to look for to help memory along. For example, the vowel before the double consonant usually has a short sound, and the double consonant stands for a single consonant sound. If a pupil wants to write a word in which there is a short-vowel syllable and a single consonant sound, followed by another vowel sound, he might consider whether or not the consonant sound is represented by a double consonant. This procedure would be helpful in spelling such words as *fellow*, *butter*, *bottom*, and *dessert*. Warn the pupils that this procedure should be used only as an aid to memory, for there are many words which follow the same sound pattern without having double consonants, such as *cabin*, *vanish*, *body*, and *family*. If there is any doubt, the word should be checked in the dictionary to ascertain the correct spelling.

Try these!

Dictate the following sentences slowly and clearly, as the pupils write them on their worksheets. Remind the pupils to enter any words they misspell in their lists of difficult words.

A sudden clap of thunder made us suspect that the weather might be stormy.
The children chattered as they collected a basket of buttercups in the pasture.
The man was puzzled when he saw the pumpkin on the other fellow's leg.
Bill climbed the ladder to get the kitten out of that hollow tree.
Dad was angry when the pigeons ate the seeds in his garden.
Mother used a rubber sponge to wipe up the batter she had spilled.

Let's spell
these!

Write the following sentences on the chalkboard and call attention to the underlined words.

The man decided to go to the city.
He hoped to make a fortune.
The simpleton believed the wag was his friend.

Discuss the spelling of the underlined words as follows:

decided—the *c* representing the soft *s* sound

fortune—the *tu* representing the *ch* sound—the *u* in the unstressed second syllable

believed—the irregular *ie* digraph representing the long *e* sound

Have the words entered in the spelling notebooks.

Write on the chalkboard the following words:

perceive	believe
deceive	relieve
receive	retrieve
ceiling	grieve

Have the words read, and call attention to the *e-i* digraph in the words in the first column and the *i-e* digraph in the words in the second column. Note that in the first column the digraph is preceded in each case by the letter *c*, and that the *e* in the *e-i* digraph gives the *c* the soft *s* sound. Tell the pupils that there is a handy little rhyme to help them remember when to use *e-i* or *i-e*:

Use *i* before *e*
Except after *c*

Warn the children that there are a few exceptions, such as the word *seize*, and words such as *eight* and *freight* in which the *e-i* has an entirely different sound. But for the most part, the rhymed rule holds good.

Consonant
substitution

Help the children to build a word grouping as follows:

"Write *knew*. Change the *k-n* to *b-r*. What word have you made?" (*brew*) "Write *brew*. Change the *b-r* to *c-h*. What word have you made?" (*chew*) Continue in the same manner, having the pupils make the words *dew*, *drew*, *few*, *flew*, *grew*, *hew*, *mew*, *new*, *pew*, *stew*, *threw*. Suggest that they try to remember these words together as a spelling group.

Lesson 7

Syllabication and Accent. Write the following words on the chalkboard:

awake	over	usual	ivory
afraid	open	event	unit

Have each word read and the number of syllables identified. Let the pupils suggest where each word might be divided into syllables. Help them to recall Syllabication Rule 5: *When a word begins with a single vowel that is sounded alone, divide after that vowel.* Illustrate by syllabicing the first word on the board—*awake*. Let pupils syllabicate the other words on the board. Then have the accent mark placed in each word.

Now place the following words on the board and have them pronounced.

chocolate	family	violet
hesitate	popular	easily

Ask the children which vowel in each word is sounded alone, and have them tell where they think each word should be divided. Help them to recall Syllabication Rule 6: *When a vowel is sounded alone in a word, divide before and after that vowel.* Illustrate by indicating the syllabication of the first word—*chocolate*. Let the pupils syllabicate the other words on the board. Have each word pronounced and the accent mark placed.

Structural Analysis. Ask if anyone can explain what a contraction is and elicit that it is a short way of saying or writing certain words or phrases. Recall the use of the apostrophe in contractions to indicate that some letters have been omitted. Have the pupils skim pages 48, 49, and 50 in the reader for contractions and write them on the board as they are located. (Do not include duplicates.) The list should include:

can't	hadn't	there's	you'll
you're	wouldn't	I'm	I'll
didn't	it's	that's	couldn't
wasn't	I've	don't	he'd

When the list is completed, have each contraction read and the two words it stands for identified.

All
Noting single
vowels as
syllables
Reviewing
Syllabication
Rule 5

Reviewing
Syllabication
Rule 6

All
Recalling
contractions

All
Classifying
words

Word Meaning. Write the following words on the chalkboard or on a chart:

porch	backwoodsman	parents	house
chair	encyclopedia	school	shelf
shirt	librarian	bucket	class
camp	baseball	teacher	minors
town	lawyers	letters	family
home	library	catalog	sister

Ask the pupils to write three headings on their worksheets: *People, Places, Things*. Then direct them to read each word, decide under which heading it belongs, and write the word under the proper heading on their worksheets.

Advanced pupils may be asked to skim the story, "The Trouble with Francis," to find two more words for each category.

All
Spelling words
with initial
single-vowel
syllables

Spelling. Recall with the pupils the syllabication exercise dealing with initial single-vowel syllables. Write the following words on the chalkboard:

apron	even	ivory	open	usual
-------	------	-------	------	-------

Call upon volunteers to indicate where these words would be divided into syllables and place the accent marks. Ask, "What do you notice about the accent in these words?" (It falls on the initial one-vowel syllable.) "What do you notice about the vowel sound in the accented syllables?" (In each case, the vowel represents the long sound.) "This makes it easy to spell these words. Usually the long sound is represented by the vowel we associate with the sound. There are just a few exceptions to remember, when the long sound is represented by a vowel digraph—*eager, eagle, either*."

Then write on the chalkboard the following words:

afraid	elect	initial
--------	-------	---------

Have the words divided into syllables and the accent marks placed. Elicit the fact that the accent doesn't fall on the initial one-vowel syllables in these words. "Words with unaccented one-vowel syllables at the beginning are trickier to spell, and you have to rely more on your memory. For one thing, the unaccented syllable is said so lightly that it is hard to tell which vowel represents the sound. Then, too, there are a number of words that sound as if they had a one-vowel syllable at the beginning but don't, such as *appear* and *oppose*. If you are in doubt, you should always check the spelling of words which have, or seem to have, an unaccented single-vowel syllable at the beginning. Then use such words as often as possible until they are fixed in your memory.

"The same thing applies to words with a one-vowel syllable in the middle." Write on the board:

catalog	animal	violin
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Have the pupils divide the words into syllables and place the accent mark. Note that the one-vowel syllable is not accented. Ask individuals to pronounce each word, so that the others can hear how lightly the one-vowel syllable is spoken and how hard it is to tell which vowel represents the sound. Stress the importance of checking the spelling of all words of this type until they become familiar.

To give practice in spelling words with one-vowel syllables, dictate the following words for the pupils to write on their worksheets.

over	ahead	chocolate
unit	elastic	imitate
item	imagine	elegant
acorn	alone	violet
evil	appoint	hesitate

Have any words that are misspelled entered in the pupils' lists of difficult words.

Write the following sentences on the chalkboard and have them read. Call attention to the underlined words.

Spelling words
with medial
one-vowel
syllables

Try these!

Let's spell
these!

Frank bruised his arm when he fell.
 Everyone in our family has a cold except me.
 You will find that information in the encyclopedia.
 Joan made three errors in the spelling test.
 He wondered whether he should go or stay.
 There is a new librarian in our school library.
 The clever lawyer won many court cases.
 The umpire declared it was definitely a foul ball.
 Dad bought Mom a diamond bracelet.
 The ball was wedged between two rocks.

Discuss the spelling of the underlined words, as follows:

- bruised*—note the *u-i* digraph representing the sound of long *oo*—the *s* representing the *z* sound.
- except*—note the syllabic unit *ex*—the *c* representing the soft *s* sound before *e*—the final *t* which children often forget to pronounce.
- encyclopedia*—have the word divided into syllables to demonstrate the simplicity of spelling long words if it is done syllable by syllable—note *c* representing the soft *s* sound before *y* and *y* representing the long-*i* sound.
- whether*—call attention to the initial *wh* and the *e* representing the short *e* sound. Warn the pupils to be careful to distinguish between *whether* and *weather* in pronunciation and spelling.
- library, librarian*—note the root word *library* and the change of *y* to *i* before an ending beginning with a vowel. Stress the careful pronunciation of *library*—many children tend to say *liberry*.
- lawyer*—note the discrepancy between the spelling and the pronunciation *loi'er*. To help the children see how this came about, let them try saying *law-yer* over and over, to note how quickly *law* becomes *loi*.
- error*—point out that this word begins with short *e* but is often pronounced as if it began with *air*—note the double *r* and the *o-r* ending.
- definitely*—stress careful pronunciation of this word for correct spelling—there is a tendency to pronounce it *def'in* at *'lē*, resulting in the using of *a* instead of the second *i*—and note the silent *e*.
- foul*—elicit the homonym *fowl* and note the difference in spelling and meaning. Have the pupils look up *foul* in the dictionary to find another meaning.
- diamond*—although both pronunciations are correct, suggest that the pupils think of this word as *di'ə mand* rather than *di'mand*, so that they will remember to include the *a* when spelling the word.
- wedge*—identify the root word *wedge*. Call attention to the *d-g* representing the *j* sound. Have pupils recall other words they know with this letter combination, such as *fudge*, *badge*, *judge*.

Have the underlined words entered in the spelling notebooks and remind the pupils to use them as often as they can in their writing.

Consonant substitution

Help the pupils to build word groupings, as follows:

"Write *judge*. Change the *j* to *b*. What word have you made?" (*budge*) "Write *budge*. Change the *b* to *d-r*. What word have you made?" (*drudge*) Continue in the same manner, having the pupils make *fudge*, *grudge*, *nudge*, *sludge*, *trudge*.

"Now, write *wedge*. Change the *w* to *d-r*. What word have you made?" (*dredge*) Continue on, making *fledge*, *hedge*, *ledge*, *pledge*.

Have the pupils write both groups of words and encourage them to remember the words as spelling groups. If some are not sure of the meanings of all the words they have made, ask volunteers to find the words in the dictionary and read the meanings aloud. Then have the words used in sentences.

Lesson 8

All
Reviewing short
vowels in
syllables

Syllabication and Accent. Say the following words: *hand, desk, skill, job, judge*. Have the vowel sound in each word identified as the short-vowel sound and recall the generalization: *When there is only one vowel in a short word or syllable and it comes between two consonants, it usually has a short sound.* Apply the principle to syllables by writing these words on the chalkboard:

rapid	honor	travel
level	second	metal
timid	balance	habit

Ask pupils to pronounce each word, identify the sound of the first vowel, and tell where the word should be divided. Help them to recall that when there is a single consonant between two vowels, the word is divided after the consonant if the vowel is short. Let the pupils syllabicate the words and place the accent mark: for example: rap'id.

Reviewing long
vowels in
syllables

In the same manner, review long vowels in syllables, using the following words:

paper	minors	soda	polite
future	notice	David	silence
legal	stupid	cocoa	cedar

Help the pupils to recall that when there is a single consonant between two vowels, the word is divided before the consonant if the vowel is long. Have them recall how long vowels are marked in the dictionary. Illustrate the syllabication of the first word, how the first vowel should be marked, and how the accent should be indicated: pā'per. Then let the pupils syllabicate the other words, mark the first vowel in each word, and place the accent mark.

Recalling
Syllabication
Rule 7
Individual
Practice
exercise

Summarize the lesson by having the pupils recall Syllabication Rule 7: *When there is a single consonant between two vowels, divide before the consonant if the first vowel is long; divide after the consonant if the first vowel is short.*

If some pupils need further practice in dividing words according to Rule 7, distribute copies of the following exercise for independent work. (Answers are indicated for the convenience of the teacher.)

Read each word and decide whether the first vowel is long or short. If it is long, mark it as it would be marked in the dictionary. Then divide the words into syllables and place the accent marks.

cī'der	clev'er	fī'nal	ped'al
fā'vor	sol'id	pō lice'	van'ish
hū'man	pit'y	lō cate'	plan'et

All
Introducing the
term antonym

Word Meaning. Ask the pupils to suggest a few pairs of words with opposite meanings: *big-little, good-bad, young-old*, etc. Explain that words with opposite meanings are called *antonyms*. Present the following words on the chalkboard or on a chart, and have the pupils match the antonyms in the list. If the group is an advanced one, this may be done independently on worksheets. Otherwise, it should be done orally, with the whole group working together under teacher guidance.

boy	few	son	huge
began	common	ended	girl
tiny	simple	daughter	near
far	rare	many	confusing

All
Spelling words
governed by the
short-vowel part
of Rule 7

Spelling. Refer to the exercise reviewing Syllabication Rule 7. "The part of this rule telling where to divide words when the first vowel is short, helps you to recognize such words, but it doesn't offer much help in spelling. Oh, it does help you to spell the first syllable. For example, if you want to spell the word *habit*, you say the first syllable softly and spell it as it sounds—*h-a-b*. But it doesn't tell you whether there is a single consonant or a double consonant in the word." Write *habit* and *rabbit* on the board. "By the sound of these words, you would think that they were spelled exactly the same way, except for the beginning consonant, but one has single *b* and the other has double *b*."

"The only way you can learn to spell these words is to memorize them. Let's start with six words. Write on your worksheets *habit, level, timid, travel, metal, rapid*. Now, write sentences using each of these words. Try to remember, when you want to use these words again, that they have a single consonant in the middle. And when you want to use a word with a short vowel sound in the first syllable and sounds as if it might have a single consonant in the middle, check the spelling in the dictionary if you are not sure."

Spelling words
governed by the
long-vowel part
of Rule 7

"The part of Rule 7 telling where to divide words when the first vowel sound is long, does help you to spell the word. The first vowel is usually the letter we associate with the sound, and there is no chance of the consonant being doubled." Write on the board *favor, fever, final, motor, and human*, to demonstrate. "There are some exceptions, such as the word *eager*, in which the long sound of *e* is represented by the digraph *e-a*. You just have to note these when you come across them, and try to remember them."

Try these!

Dictate the following sentences slowly and clearly, and have the pupils write them on their worksheets:

Dad went to a lawyer to get legal help.
Are you in the habit of using the library?

The police tried to locate the diamond ring, but it seemed to have vanished.
He saw that the new sidewalk was definitely not level.
The pedal of the bike was wedged solidly in a crack in the fence.
The clever pupil had no errors on the final test.

Let's spell
these!

Have the pupils enter any misspelled words in their lists of difficult words.
Write the following sentences on the chalkboard and have them read.

It is confusing to have two Davids in one class.
The teacher suggested that we use nicknames to distinguish between one David and the other.
My ancestors came to Canada a hundred years ago.
Jim claims he is descended from a royal duke.
The results of the spelling test were not good.

Call attention to the underlined words and discuss their spelling as follows:

confusing—note the *s* representing the *z* sound—ask a pupil to tell the root word (*confuse*)—call on a volunteer to spell *confuse*.
suggested—note the double *g* representing the *j* sound.
distinguish—note the *g-u* pronounced as *g-w*.
ancestors—note the *c* representing the soft *s* sound—note the *o-r* representing the *e-r* sound.
descended—note the *s-c* representing the *s* sound.
results—note the *s* representing the *z* sound.

Have the words entered in the spelling notebooks.

Individual
Forming plurals

If any pupils have difficulty knowing when to add *s* or *e-s* to words to form plurals, group them together. Write the following pairs of words on the chalkboard and have them read.

name	girl	year	smith	place
names	girls	years	smiths	places

Elicit from the pupils that the second word in each pair is the plural form of the word and that it has been formed by adding *s* to the root word.

Now present the following word pairs on the board and have them read.

witch	dish	fox	dress	buzz	gas
witches	dishes	foxes	dresses	buzzes	gases

Elicit that in these words the plural form of the word has been made by adding *e-s* to the root. Ask the pupils to notice the ending of each root word, and recall the generalization that words ending in *c-h, s-h, x, s-s, z-z*, and *s* add *e-s* to form the plural. Point out that words ending in these letters are pronounced with the *e-s* as a separate syllable, which provides an additional help in spelling these plural forms.

Distribute copies of the following exercise for independent work. Ask the pupils to be prepared to tell why they add s or e-s to the words.

Add s or e-s to these words to make them mean more than one.

porch_____	boy_____	mattress_____	fizz_____
field_____	tax_____	actor_____	bird_____
bush_____	bus_____	village_____	coach_____

Consonant
substitution

Help the pupils to build a spelling grouping as follows:

"Write *preach*. Change the *p-r* to *p*. What word have you made?" (*peach*) "Write *peach*. Change the *p* to *b*. What word have you made?" (*beach*) Continue in the same manner to make the words *bleach*, *reach*, *teach*. Ask the pupils to try to remember *preach*, *peach*, *beach*, *bleach*, *reach*, *teach* as a group in which the digraph *e-a* represents the long-e sound.

Lesson 9

Syllabication and Accent. Write the following words on the chalkboard or present on a chart.

people	trouble	puddle	able
humble	settle	tangle	candle
middle	scramble	stumble	giggle

Ask the pupils to read the words and tell how they are alike. (They all end in a consonant and *le*.) Have the words pronounced and the number of syllables identified. (Two) Pronounce one or two of the words carefully. The pupils will note that each word has a definite vowel sound and an indefinite sound at the end. Recall that when words end in a consonant and *le*, the consonant and *le* make a separate syllable and take the place of a definite vowel sound. Ask individuals to read each word on the board, tell how many syllables the word has and identify the last syllable (the consonant and *le*).

Help the pupils to recall Syllabication Rule 8: *If a word ends in a consonant and le, divide before the consonant.* Illustrate by syllabicing the first word on the board—people. Then have the pupils syllabicate the other words on the board and insert the accent mark after the stressed syllable. Call attention to the fact that the accent never falls on the syllable made up of the consonant and *le*.

Word Enrichment. Distribute copies of the following exercise, to help the pupils realize the effectiveness of descriptive words. (Answers are indicated for the convenience of the teacher.)

Find and underline the word in each phrase below that gives a special meaning and a clear picture of another word in the phrase.

1. hair standing out in a frizzy fluff round her head
2. with jingly bracelets on her arm
3. a tray of twisted currant buns
4. for a sniff of cool air
5. a valentine with lots of crinkly paper lace
6. sitting on tall stools at the soda fountain
7. a cake with orange icing
8. a pair of bronze slippers
9. the magnificent cake in the window
10. a dangerous place to play
11. shooting flaming arrows at the fort
12. her clickity-clackity knitting
13. two amber eyes glowing in the dusk
14. all over the lion's whiskery face

All
Noting *le* as a
final syllable

Reviewing
Syllabication
Rule 8

All
Noting
descriptive
words

Spelling. Recall the exercise on dividing words ending in *le* into syllables. Explain that there are many words which end in this way. Have the children pronounce *people*, *humble*, *middle* to note the sound of the final syllable. Suggest that when they want to spell a word that ends in this sound they should write it with the *le* ending to see if it looks familiar. If they are in any doubt, however, they should check the spelling in a dictionary, for there are a number of words that end in that sound but are spelled with a vowel and *l*, not with the *le* ending; for example, *nickel*, *pupil*, *tunnel*, *normal*. Tell them that it is a good idea to note especially words that sound as if they should end in *le* but do not, whenever they come across them in their reading.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets.

Many distinguished people are descended from humble ancestors.

Jan dropped a bag of apples in the middle of the store.

Bill stumbled over a rock and bruised his arm.

There are puddles on the road in rainy weather.

An encyclopedia is simple to use if you know how.

It is a nuisance to have to untangle the wool before beginning to knit.

Everyone was able to scramble up the steep slope except my little sister.

Let's spell
these!

Have the pupils enter any words they spell incorrectly in their list of difficult words. Write the following sentences on the board and have them read:

You seldom get apples as juicy as these.

Sandy ordered a pineapple sundae.

How many somersaults can you turn without stopping?

We shall probably hear the results of the test tomorrow.

I like to stroll through the woods on a pleasant afternoon.

The Baker's Daughter thought she was a very superior person.

Call attention to the underlined words and discuss their spelling as follows:

seldom—note the *o* representing the *u* sound.

sundae—note the *a-e* standing for the long-*e* sound.

somersault—note particularly the difference between the way this word is pronounced and the way it is spelled—the *o* representing the *u* sound, the single *m*, the *a-u* representing the short-*o* sound

probably—stress the importance of careful pronunciation—many children tend to say *probaly* or *proberly*. Ask a volunteer to name and spell the root word, and call attention to the *le* ending.

strolls—note the long-*o* sound, even though the *o* is not followed by a silent vowel but is the only vowel in the word.

superior—the children will be familiar with the word *super*. Call attention to the fact that in this word the accent falls on the second syllable and the *e* has its long sound.

Have the words entered in the spelling notebooks.

If any of the pupils have difficulty remembering and spelling the irregular past tenses of verbs, gather them together for the following review.

Recall the regular past-tense of verbs, formed by adding *ed* to the root. Write *curled*, *baked*, and *finished* on the board and elicit the present tense or root. Remind the pupils that there are a number of verbs that do not form the past tense in the regular way. As examples, write on the board;

I sit on a chair.

I sat on a chair.

We write letters.

We wrote letters.

Jim can jump high.

Jim could jump high.

Individual
Reviewing verbs
with irregular
past tense forms

Some farmers keep chickens.
Some farmers kept chickens.

Call attention to the two forms of the verb in each pair of sentences, and elicit other irregular past-tense forms from the pupils. Then distribute copies of the following exercise for independent work. (Answers are indicated for the convenience of the teacher.)

Read each sentence and the word following it. Then write the correct form of the word in the blank to fit the meaning.

1. The baker (sold) only orange cakes last Friday. **sell**
2. "I (chose) that cake myself," said the Baker's Daughter. **choose**
3. She (crept) quietly into the house last night. **creep**
4. She (stole) the cake when no one was looking. **steal**
5. Mother (stood) on a chair and screamed when she saw the mouse. **stand**
6. The knife (stuck) when Carmelita tried to push it into the cake. **stick**
7. We (heard) the dog bark as we went up the steps. **hear**
8. I (knew) I could do it and I did. **know**
9. John went to the store and (bought) some pineapple juice. **buy**
10. Carmelita never (forgave) the girl for spoiling her party. **forgive**

Help the pupils to build a spelling grouping as follows:

All
Consonant
substitution

"Write *stroll*. Change the *s-t* to *r*. What word have you made?" (*roll*) "Write *roll*. Change the *r* to *p*. What word have you made?" (*poll*) "Write *poll*. Change the *p* to *t*. What word have you made?" (*toll*) "Write *toll*. Change the *t* to *t-r*. What word have you made?" (*troll*) "Write all the words you have made—*stroll*, *roll*, *poll*, *toll*, *troll*. Try to remember them as a spelling group.

Lesson 10

Syllabication and Accent. Say the following words clearly and distinctly: *poem*, *lion*, *quiet*, *piano*, *radio*, *medium*. Ask the pupils to tell the number of vowel sounds that they hear as each word is pronounced. Write the words on the board and ask the pupils to pronounce them.

Call attention to the position of the vowels in each word. Ask pupils to say each word again, name the vowels heard, and tell where they think the syllables should be separated.

Help the children to note that in each word there are two vowels side by side, but they are not sounded together; each has a separate sound. Therefore, they cannot be in the same syllable, and so the division must be between the two vowels.

Recall Syllabication Rule 9: *When two vowels with different sounds come together in a word, the syllables are usually divided between the vowels.* To illustrate, syllabicate the word *poem*: po'em. Then let the pupils syllabicate the other words on the board. Remind them to place the accent mark after the stressed syllable.

Using the Dictionary. Review with the pupils the way the dictionary indicates short and long vowel sounds and accent. Then write the following words on the board and have them read:

kitchen soda thoughtful seldom ankle

Pronounce each word again and have the pupils tell how many syllables are heard and which syllable is stressed. Point out that in each accented syllable a different vowel sound is heard, but the unaccented syllables are pronounced so quickly and lightly that they all sound much the same. Call upon pupils to pronounce each word again in a normal manner, to note the similarity in sound of all the unaccented syllables.

Explain that most dictionaries use a special symbol to indicate this soft, light vowel sound in unaccented syllables. The symbol is called the *schwa* and looks like an upside down printed *e*. Write the name *schwa* on the board and the schwa symbol beside it. Tell the pupils that this symbol stands for the *e* in *kitchen*, the *a* in *soda*, the *u* in *thoughtful*, the

All
Syllabication
words with
adjacent vowels

Recalling
Syllabication
Rule 9

All
Introducing the
schwa symbol

o in *seldom*, and the slight vowel sound in *le* endings. Write the dictionary respellings on the chalkboard and have them pronounced:

kich'ən sō'də thot'fəl sel'dəm ang'kəl

Reinforce the lesson by writing the following dictionary respellings on the board and having the pupils identify the words they represent.

ə slēp'	mō'mənt	prez'ənt
lem'ən	ə frād'	spesh'əl
ī dē'ə	o'pən	bū't ə fəl

Have the pupils turn to the Pronunciation key in the dictionary, find the schwa symbol, and read the key words.

Word Enrichment. Ask what antonyms are and elicit that they are words having opposite meanings. Remind the pupils that there are also words which have the same or almost the same meaning. Explain that such words are called synonyms. Let the pupils suggest a few, such as *big—large*, *happy—glad*, *shining—gleaming*. Then have the pupils find the synonyms in the following list of words.

tasks	hurried	remember	chores
sped	inquire	ask	scrub
recall	select	quickly	choose
scour	rapidly	errors	mistakes

Spelling. Point out to the pupils that Syllabication Rule 9 can be a help in spelling, providing the words are carefully pronounced. If you say *line* instead of *li'on*, *pome* instead of *po'em*, *vilet* instead of *vi'o let*, you will probably spell these words incorrectly. But if you are careful to say *li'on*, *po'em*, *vi'o let*, then you will realize that two pronounced vowels come together in these words. You will say them softly to yourself in syllables, spell the syllables, and so spell the words correctly. To emphasize the need for correct pronunciation, write the following words on the board and have them pronounced.

area cruel quiet medium superior

Call upon volunteers to go to the board, divide the words into syllables, and place the accent marks.

The vowels in unstressed syllables can cause difficulty in spelling because they are usually spoken so lightly that it is almost impossible to tell which vowel letter is used to represent the sound. Point out that other methods the pupils have learned can sometimes be used to determine which vowel to use in an unstressed syllable. Suffixes are usually unstressed, but if the pupils have taken the trouble to memorize the spelling of suffixes, as suggested previously, they will know which vowel is required. Sometimes, too, it helps to think of the root word. To demonstrate, use the word *beautiful*. The pupils should know that *u* is used in the suffix *ful*. The root word of *beautiful* is *beauty* and they should know that the *y* would be changed to *i* when *ful* was added, and so know that the vowel in the second syllable must be *i*.

There are many words, however, that do not contain clues to the vowel to be used in unstressed syllables, and one must rely on memory for the correct spelling. If pupils are having trouble spelling unstressed syllables, suggest that they read one or two paragraphs of any handy reading material each day, pick out all the words with unstressed, lightly spoken syllables, and notice which vowel is used in each one. In this way, they should soon become familiar with the spelling of most of the common words that come in this category. Stress, however, that whenever they are not absolutely sure of the spelling of a word, they should check it in the dictionary.

Dictate the following sentences slowly and clearly, as the pupils write them on their worksheets.

What are the ingredients in tapioca pudding?
In winter we hang suet on a tree branch for the birds.
How many kinds of violets are there?
Strawberry shortcake is not on my diet.

All
Introducing the
term synonym

All
Applying Rule 9
to spelling

Noting vowels
in unstressed
syllables

Try these!

The librarian asked us to be quiet.

Juicy apples picked fresh from the tree are superior to windfalls.

Have the pupils enter any words they have spelled incorrectly in their lists of difficult words. Remind them to review these words often and to use them in their writing whenever they can.

Let's spell
these!

Write the following sentences on the board and have them read.

In an emergency customers can make their own change.

I can't get the kernel out of this walnut.

The scent of roses filled the air.

Keep the strawberry money separate from the apple money.

Add the first column of figures and write the total below it.

Is it bedtime already?

The feverish patient complained about his aches and pains.

He insisted on having a private room.

Call attention to the underlined words and discuss their spelling as follows:

emergency—note the *e* in the first and third unstressed syllables—note the *g* representing the soft *j* sound and the *c* representing the soft *s* sound.

customers—note the *o* in the second, unstressed syllable.

kernel—note the initial *k* and the murmur *er* diphthong—note the *e* in the final, unstressed syllable.

scent—note the *s-c* representing the *s* sound. Ask the pupils to name and spell two homonyms for *scent* (*sent*, *cent*).

separate—have the word pronounced and note the vowels in the two unstressed syllables.

Have the pupils look in their dictionaries to find another pronunciation and meaning for the word.

column—call attention to the silent *n*.

total—note the *a* in the final, unstressed syllable.

already—point out that this is really a compound word, but that the second *l* in *all* has been dropped in forming the compound.

patient—note the *t-i* representing the *s-h* sound—note the *e* in the final, unstressed syllable.

aches—note the *c-h* representing the *k* sound.

private—note the *a* in the final unstressed syllable, and the silent *e* at the end.

Have the words entered in the spelling notebooks.

Group together pupils needing practice in forming plurals, particularly of words ending in *f*. Have the pupils recall the usual way of forming plurals, by adding *s*. Elicit that *es* is added if the words end in *ch*, *sh*, *x*, *s*, *ss*, or *zz*.

Remind the pupils that sometimes a change is made in the root word before the plural ending is added. Illustrate by writing *strawberry*—*strawberries* on the board, and have the pupils note that the final *y* is changed to *i* and *es* is added to form the plural of words ending in a consonant and *y*.

Recall that there is another group of words in which the final letter is changed and *es* is added to form the plural. Write *shelf*—*shelves*, *calf*—*calves* on the board and have the pupils note the change from *f* to *v* before *es* is added. Remind them that this only happens when the word ends in a single *f*; if the word ends in double *f* the double *f* remains and *s* is added to form the plural. Illustrate by writing *cuff*—*cuffs*, *cliff*—*cliffs* on the board.

Distribute copies of the following exercise for independent practice. (Answers are indicated for the teacher's convenience.)

Read each word below and write its plural form on the line beside the word.

muff	(muffs)	column	(columns)	puff	(puffs)
box	(boxes)	thief	(thieves)	daisy	(daisies)
dish	(dishes)	emergency	(emergencies)	leaf	(leaves)
half	(halves)	basket	(baskets)	ditch	(ditches)
tray	(trays)	loaf	(loaves)	shelf	(shelves)

Individual
Reviewing
changing *f* to *v*
before adding *es*

All
Consonant
substitution

Recalling a
spelling group

Help the pupils to build a spelling grouping as follows:

"Write *bought*. Change the *b* to *b-r*. What word have you made?" (*brought*) "Write *brought*. Change the *b-r* to *f*. What word have you made?" (*fought*) Continue on, making *sought*, *thought*, *ought*. Have the pupils write all the words they have made— *bought*, *brought*, *fought*, *sought*, *thought*, *ought*. Ask them to try to remember these words as a spelling group in which the short-*o* sound is represented by *o-u-g-h*.

Read the following sentence from the story. "He shifted the weight to the other side." Note the word *weight* and have the pupils recall the spelling grouping *sleigh*, *weigh*, *neigh*, *weight*, *freight*.

Progress Check

All
Selecting
correct words
to fit phrases

Word Meaning. Distribute copies of the following test. Ask the pupils to read the directions and do as they say. (Answers are indicated for the teacher's convenience.)

Read each set of phrases and the words above. Choose the word that fits each phrase and write it on the blank line.

bowl	burlap
blacksmith	bruised

a (burlap) sack full of potatoes
filled the dog's drinking (bowl)
had his horse shoed by a (blacksmith)

reminded	results
refilled	refused

(refused) the invitation politely
got good (results) on the test
(reminded) Mother to buy more sugar
(refilled) the box with strawberries

All
Recognizing
dictionary
respellings

Using the Dictionary. Direct the pupils to read the underlined word at the beginning of each row across, then read the three dictionary respellings beside it. They are to draw a line under the correct dictionary respelling for the word. Key words listed at the bottom of the test are provided to help them. (Answers are indicated for the teacher's convenience.)

1. <u>vacant</u>	<u>vā'kənt</u>	<u>və kāt'</u>	<u>və kâ'shən</u>
2. <u>envy</u>	<u>ī'vē</u>	<u>en'vē</u>	<u>ev'ər</u>
3. <u>wedge</u>	<u>wed</u>	<u>wej</u>	<u>wig</u>
4. <u>giggle</u>	<u>jig'əl</u>	<u>jīng'gəl</u>	<u>gīg'əl</u>
5. <u>proper</u>	<u>pros'pər</u>	<u>prop'ər</u>	<u>prik'əl</u>
6. <u>bulge</u>	<u>bulj</u>	<u>bungk</u>	<u>bū'gəl</u>
7. <u>oval</u>	<u>ō'vər</u>	<u>ō'vəl</u>	<u>uv'ən</u>
8. <u>pheasant</u>	<u>pez'ənt</u>	<u>plez'ənt</u>	<u>fez'ənt</u>
9. <u>pillow</u>	<u>pil'ō</u>	<u>pil'ər</u>	<u>pī'lət</u>
10. <u>actor</u>	<u>ak'tiv</u>	<u>ak'shən</u>	<u>ak'tər</u>

Key Words: hat, āge; let, bē; it, ice; hot, ōpen; cup, ūse; ə stands for a in above, e in taken, i in pencil, o in lemon, u in circus.

All
Dividing words
into syllables
and placing
accent marks

Syllabication and Accent. Ask the pupils to read and follow the directions. (Answers are indicated for the teacher's convenience.)

Say each word softly. If it has more than one syllable, divide it into syllables and place the accent mark on the stressed syllable.

com'ment	hes'i tate	to'tal	top'ic
o'val	ex cept'	fri'ar	hab'it
pi an'ō	sep'a rate	eased	in quire'

ap'ple
rap'id ly

sauce
sec'tion

crul'lers
raf'ters

a loud'
le'gal

All
Recognizing
synonyms,
antonyms,
and homonyms

Word Meaning. Direct the pupils to read the directions and do as they say. (Answers are indicated for the teacher's convenience.)

Read each pair of words. If the words are synonyms, write S on the line before them. If the words are antonyms, write A on the line. If they are homonyms, write H on the line.

(S) task—chore

(S) probably—likely

(A) seldom—often

(H) aloud—allowed

(A) curved—straight

(S) vacant—empty

(S) error—mistake

(A) private—public

(H) weight—wait

All
Spelling test

Spelling. The following words have been introduced as special spelling words in the unit "Who Am I?": *bruised, except, encyclopedia, errors, whether, librarian, library, lawyer, definitely, foul, diamond, wedged, confusing, suggested, distinguish, ancestors, descended, results, seldom, sundae, somersaults, probably, stroll, superior, emergency, customers, kernel, scent, separate, column, total, already, patient, aches, private.*

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teachers, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. The patient tried to confuse the nurse.
2. I have already fed kernels of corn to the hens.
3. The foul ball went out of the diamond and got wedged in some rocks.
4. The customer will probably buy that encyclopedia.
5. Jim felt superior because he was descended from distinguished ancestors.
6. I am bruised and full of aches and pains from turning too many somersaults.
7. Everyone except Jane ordered a chocolate sundae.
8. We seldom have time to stroll in the garden.
9. Bill had a total of five errors on that test.
10. The librarian was upset when an emergency happened in the library.
11. List the results of the tests in separate columns.
12. The dog picked up the lost child's scent.
13. The lawyer suggested that the meeting should be private.
14. Francis wondered whether he should change his name.
15. The policeman saw that the driver definitely handled his car well.

Lesson 11

All
Introducing
dictionary
symbol ã

Using the Dictionary. Remind the pupils that the dictionary respells words and uses special marks to show how the words should be pronounced. Say the words *apple, black, nap, scatter* and have the vowel sound identified as short *a*. Ask the pupils how the short-*a* sound would be indicated in the dictionary, and elicit that it would be shown as the letter *a* with no marking.

In the same manner work with these words: *daisy, lane, stay, change*. Elicit that the dictionary would indicate the long-*a* sound by putting a short, straight line over the letter *a*. Write the words on the board, and let individuals mark the long *a* in each word.

Now place *square, stair, and bear* on the board. Have the words pronounced as the pupils listen for the special sound of *a* in these words. Explain that the dictionary indicates this sound of *a* with a special mark—ã. Write the dictionary respelling beside each word on the board.

square (skwãr)

stair (stãr)

bear (bãr)

Practice
exercise

Have the pupils open their dictionaries to the Pronunciation Key and read the key words *care, air*. Have them find in their dictionaries the words *bare, pair, chair, affair, parents* and note the sound of *a* and the dictionary respellings.

Distribute copies of the following list of words and direct the pupils to underline each word in which they hear the same sound as in *bare* and *chair*. (Answers are indicated for the teacher's convenience.)

<u>share</u>	<u>grandparents</u>	tale	crawl
catch	recalled	oval	magic
daughter	<u>librarian</u>	<u>area</u>	<u>fair</u>
<u>scared</u>	<u>careful</u>	<u>wear</u>	<u>hair</u>

Individual
Using homonyms

Word Meaning. Ask the meaning of the term *homonym* and elicit that it refers to two or more words that sound alike but have different spellings and meanings. Have a few common examples given, then distribute copies of the following exercise for independent work. (Answers are indicated for the convenience of the teacher.)

Beside each sentence there are two words which sound alike but have different spellings and meanings. Underline the word that should be used in each sentence.

- Grandmother told a folk _____ about a spider. (tail, tale)
It frightened an elephant by crawling over its _____. (tail, tale)
- The man bet a small _____ on the spider race. (some, sum)
He hoped to win _____ extra spending money. (some, sum)
- A Navajo blanket is never _____. (hole, whole)
It always has a spider _____ in it. (hole, whole)
- As it was a _____ day, we walked home. (fair, fare)
We saved our bus _____ to buy candy. (fair, fare)
- The _____ of roses filled the air. (cent, scent)
I wanted to buy some, but I hadn't a _____ with me. (cent, scent)
- The children were not _____ to play in the hall. (allowed, aloud)
They laughed _____ at the funny sight. (allowed, aloud)
- I had to _____ a long time for the bus. (wait, weight)
The _____ of the parcels made my arms ache. (wait, weight)
- The kitten decided to _____ for a rest. (pause, paws)
As he rested, he licked his _____ clean. (pause, paws)
- First I'll _____ the potatoes. (pare, pear)
Then I'll make a _____ salad. (pare, pear)
- The baker measured out some _____ for the cake. (flour, flower)
He put a big pink _____ on the cake. (flour, flower)

All
Spelling words
with the *â* sound

Spelling. Recall the lesson on the sound of *a-r* as in *care*. Point out to the pupils that in spelling such words we have to rely on memory, since there are three common spellings representing this sound. Demonstrate by again writing on the board *square, stair, and bear*. Have the words pronounced and the different spellings noted.

Explain that a good way to remember which spelling to use is to build spelling groups. Ask the children to get out their worksheets and build the following groupings.

"Write *air*. Put *c-h* in front of it. What word have you made?" (*chair*) "Write *chair*. Change the *c-h* to *f*. What word have you made?" (*fair*) Continue in the same manner, making *hair, lair, pair, and stair*. Then have the pupils write all the words they have made in a column: *air, chair, fair, hair, lair, pair, stair*.

"Now write *care*. Change the *c* to *b*. What word have you made?" (*bare*) "Write *bare*. Change the *b* to *b-l*. What word have you made?" (*blare*) Continue on, making *dare, fare, glare, hare, mare, pare, rare, scare, share, snare, spare, square, stare, ware*. Have the pupils write these words in a column.

"This time write the name of the animal *bear*. Change the *b* to *p*. What word have you made?" (*pear*) Continue on, making *swear*, *tear*, *wear*. Have these words written in a column.

Ask the pupils to read the three columns of words and pick out the homonyms. They should find *bare*—*bear*, *fair*—*fare*, *hair*—*hare*, *pair*—*pare*—*pear*, *stair*—*stare*, *ware*—*wear*. Have the homonyms used in sentences to show their meaning.

Call attention to the word *tear*. Ask a volunteer to tell what other pronunciation this word has and what it means when it is pronounced that way.

Ask if anyone can think of a very common pair of homonyms that are pronounced with the *a-i-r* sound but are not spelled in any of the ways just considered. (*their*—*there*)

Remind the pupils to check the spelling in the dictionary if they are in doubt about the spelling of a word with the *a-i-r* sound.

Try these!

Dictate the following sentences slowly and carefully as the children write them on their worksheets.

The customer bought a pair of gloves and a basket of pears.

A good strong chair will stand a lot of wear and tear.

The air was filled with the scent of rare flowers.

Mary sat on the stairs and stared at the spider.

The hare was scared when the bear came out of his lair.

The spider glared at the fly it had snared in its web.

Let's spell
these!

Have the pupils list any words they have spelled incorrectly in their list of difficult words. Write the following sentences on the chalkboard and have them read.

The patient was suffering with a rare disease.

We keep lists of difficult words.

Can't you control that active child?

Do you frequently travel in that region?

That story was told in ancient times.

Jane's sister was married last week.

She showed me a couple of pictures of the wedding ceremony.

He really believed that the medicine had spider legs in it.

Call attention to the underlined words and discuss their spelling as follows:

disease—note the regular *e-a* digraph, the *s* representing the *z* sound, and the final silent *e*.

difficult—note the *double f* and the *i* in the second, unstressed syllable.

control—note the long *o* in the second syllable and the single *l*.

active—note the *i* representing the short sound even though the syllable ends in silent *e*.

frequently—note that this word is easy to spell if it is done syllable by syllable.

region—note the long *e* in the open syllable—the *g-i* representing the *j* sound, and the unaccented last syllable.

ancient—note the long *a*, even though the syllable is a closed one—the *c-i* representing the *s-h* sound—the *e* in the final, unstressed syllable.

married—note the double *r*. Ask a volunteer to tell and spell the root and explain the change made before *e-d* was added.

couple—note the irregular digraph *o-u* representing the short-*u* sound. Ask if anyone can think of other words in which this occurs. (*double*, *country*, *trouble*, *tough*, *rough*).

ceremony—note the *c* representing the soft *s* sound before *e*—the *e* standing alone as an unaccented syllable—the *o* in the third, unstressed syllable.

medicine—note the unstressed *i* as a separate syllable—the *c* representing the soft *s* sound, and the short *i* sound in the last syllable even though the word ends in silent *e*. Although both pronunciations are correct, urge the children to say *med'a sən* rather than *med'sən* in the interests of spelling.

Lesson 12

All Recalling Syllabication Rule 4

Syllabication and Accent. Write the following words on the chalkboard or on a chart. Let individuals pronounce each word and divide it into syllables.

scatter	gardens	summer	curtain
contest	baskets	arrange	bargain

Recall Syllabication Rule 4: *When a word contains a single vowel followed by two consonants or a double consonant, divide between the consonants.*

Accenting words governed by Rule 4

Ask individuals to pronounce each word on the board, decide which syllable is stressed, and place the accent mark after that syllable. Help the pupils to make the generalization that *when a two-syllable word is divided between two consonants, the first syllable is usually stressed*. Call attention to the word *usually*, and explain that there are many exceptions to this generalization. The word *arrange* on the board is an example. Suggest that when they meet an unfamiliar word in their reading, they try accenting the first syllable first. If this does not produce a recognizable word, then try accenting the second syllable. If this, too, does not sound like a word they know, then they should check in the dictionary, so that they will know how to pronounce the word correctly when they see or use it again.

Practice exercise

To give further practice, duplicate the following list of words for independent work. Ask the pupils to divide all the two-syllable words and place the accent mark. Warn them that four of the words do not follow the rule and must be accented on the second syllable. (Answers are indicated for the convenience of the teacher.)

won'der	sup'pose'	hap'py	al'low'
pic'tures	nod'ded	sur'prise'	flut'ter
tongue	flit'ting	ex'pect'	win'dow

All Selecting the correct meaning

Word Meaning. Remind the pupils that many words have more than one meaning, and encourage them to give some examples. Then distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read the meanings for each word and the sentences below them. Write on the line following each sentence the number of the meaning that correctly fits the sentence.

fair 1. not favoring one more than the other or others; 2. not good and not bad, average; 3. light, not dark; 4. beautiful.

Arachne had fair hair and blue eyes. (3)

A contest between a human and a goddess could hardly be fair. (1)

spin 1. draw out and twist cotton, flax, or wool into thread; 2. turn around rapidly; 3. feel dizzy; 4. a ride or drive.

No one could spin more beautiful silken thread than Arachne. (1)

Come for a spin in my new car. (4)

loom 1. a machine for weaving cloth; 2. appear dimly or vaguely, appear as large or dangerous.

Arachne sat at her loom all day, weaving beautiful cloth. (1)

A dark shape loomed before us in the fog. (2)

yarn 1. any spun thread, especially that prepared for knitting or weaving; 2. a tale, a story.

The old sailor told a funny yarn about a whale and a spider. (2)

Mother needs more yarn to finish my sweater. (1)

rare 1. not usually found, few; 2. not happening often; 3. unusually good; 4. thin, not dense; 5. not cooked much.

Do you like your steak rare or well done? (5)

Contests between gods and humans are rare. (2)

All
Spelling words
with adjacent
and double
consonants

Spelling. Refer to the review exercise of Syllabication Rule 4. Recall with the pupils that words with two consonants coming together are usually easy to spell because they divide nicely into syllables ending in a consonant, so that the first syllable usually contains short vowels or murmur diphthongs. This means that only the second syllable is likely to cause trouble and must be spelled according to other rules learned or memorized. Illustrate by writing on the chalkboard *invite, hundred, follow, perfect, garden*. Have the words divided into syllables and note the spelling.

Recall that spelling words with double consonants relies more heavily on memory. Remind the pupils, though, that there are some signs to look for to help memory along. The vowel before the double consonant usually has a short sound, and the double consonant stands for a single consonant sound. If a pupil wants to write a word in which there is a short syllable and a single consonant sound, followed by another vowel sound, he might consider whether or not the consonant sound is represented by a double consonant. This would be helpful in spelling such words as *follow, bottom, pattern, and supper*. This procedure should be used only as an aid to memory, however, since many words which follow the same sound pattern have only a single consonant between two vowels, as in *magic, color, pity, and seven*. If there is any doubt, the spelling should be checked in the dictionary.

Try these!

Dictate the following sentences clearly and slowly as the pupils write them on their work-sheets.

Spiders definitely help to keep insects under control.

The children had already entered the enchanted garden.

Cathy is seldom absent from school.

That is a difficult pattern to follow.

The thief had hidden the diamond in the bottom of the recipe box.

The medicine was a common pain killer.

Let's spell
these!

Have the pupils enter any words they spell incorrectly in their lists of difficult words. Write the following sentences on the chalkboard and have them read:

Whose books are these?

I got a bargain on the skins of wool I bought yesterday.

The leaves are beautiful in autumn.

Pioneers used to weave their own cloth.

The balloon went straight up to a height of three hundred feet.

The story told about giants and dwarfs.

Call attention to the underlined words and discuss their spellings as follows:

whose—note the *w-h* representing the *h* sound—the *o* representing the long *o-o* sound—the *s* representing the *z* sound—the final silent *e*.

bargain—note the murmur diphthong—the *a-i* in the unstressed syllable.

skins—note the irregular digraph *e-i*, representing the long-*a* sound. Have the pupils recall the spelling group of words in which this spelling represents the long-*a* sound *eight, weight, weigh, sleigh, etc.*

autumn—note the *a-u* representing the short-*o* sound—the silent *n*.

weave—note the regular *e-a* digraph—the silent final *e*.

straight—note the regular *a-i* digraph—the silent *g-h*.

height—note the irregular *e-i* digraph representing the long-*i* sound. Contrast with the long-*a* sound in *skin*.

dwarfs—note the sound of *a* after *w*—the fact that this word does not follow the rule of changing *f* to *v* and adding *e-s* to form the plural but simply adds *s* to the root word.

Have these words entered in the spelling notebooks. Remind the pupils to review the words in their notebooks often and to try to use them in their writing.

Irregular
past tenses

Recall some of the words the pupils have noted that do not follow the usual rule of adding *-d* to the root word to form the past tense; for example, *grow-grew, weep-wept*. Then write the following pairs of phrases from the story "The Wonderful Weaver" on the board and have the children note the irregular past tenses they include.

sit in the shade and weave
the things which she wove in her loom

How could she teach me?
No one taught me.

Sit in the sun and spin.
The spider spun a web.

The last sentence is not from the story. The children may have noticed that the story uses the past-tense *span*—"sat in the sun and span." Explain that *span* is an old-time word that is seldom used today, that *spun* is now considered the correct past-tense form. Lead them to see that the use of an old-time word in the story is in keeping with the ancient setting of the story.

Have the pupils find the words *weave*, *teach*, and *spin* in the dictionary and note that the irregular past tense is given for each verb after the definition or definitions. Urge them to look in the dictionary if they are in doubt about the past tense of a verb.

Consonant
substitution

Help the pupils build a spelling grouping as follows:

"Write *taught*. Change the *t* to *c*. What word have you made?" (*caught*) "Write *caught*. Change the *c* to *n*. What word have you made?" (*naught*) "Write *taught* again. Change the first *t* to *d* and add *e-r* to the end of the word. What word have you made?" (*daughter*) "Write *daughter*. Change the *d* to *s-l*. What word have you made?" (*slaughter*) If desired, the word *aught* may be included in this grouping. It is used in the last sentence of the story "The Wonderful Weaver," but it is unlikely that the pupils would ever use it.

Have the pupils write all the words they have made—*taught*, *caught*, *naught*, *daughter*, *slaughter*—and urge them to try to remember these words as a spelling group.

Recalling a
spelling group

Remark on the fact that Jupiter (Zeus) was the judge of the weaving contest between Arachne and Athena. Write the word *judge* on the chalkboard and elicit from the children as many words as they can remember that go with *judge* to make a spelling group—*judge*, *budge*, *drudge*, *fudge*, *grudge*, *nudge*, *sludge*, *trudge*.

Lesson 13

All
Dividing words
with consonant
digraphs

Syllabication. Elicit that a *consonant digraph* is two consonants which go together to stand for a single speech sound. Present the following words on the chalkboard.

weather	typewriter	package
teacher	gather	elephant
washer	laughter	porches

Have pupils locate in each word the two consonants that appear together and decide whether or not they represent a single speech sound. Ask how each word would be divided into syllables and note that the two consonants are kept together. Explain that because the two consonants in a digraph represent only one speech sound they can never be divided in syllabication; they are treated as if they were a single consonant.

Dividing words
with consonant
blends

Elicit that a consonant blend is two or more consonants that are blended, or sounded almost together. Call upon volunteers to suggest a few examples. Then place the following words on the chalkboard.

country	improve	agree
hundred	replace	upstairs
between	umbrella	secret

Follow the procedure above in leading the pupils to understand that consonant blends are never divided in syllabication; that the consonants in a consonant blend are treated as if they were a single consonant.

All
Spelling words
containing
consonant
digraphs

Spelling. Write the following pairs of words on the board. Have the consonant digraph in each pair identified and its pronunciation noted.

change	shade	pheasant	this	white
reach	wish	telephone	gather	whale
laugh	things	know	tack	write
rough	cloth	topknot	pocket	unwrap

Point out that consonant digraphs can be tricky as far as spelling is concerned. If a pupil wants to spell a word that seems likely to have a consonant digraph in it, and he is not sure, stress that he should check in the dictionary to find the correct spelling.

However, there are some ways in which a knowledge of digraphs can help in spelling. For example, the digraph *t-h* is a very certain one. Whenever a word has the sound represented by *t-h* in *things* or *this*, you can be sure that the *t-h* digraph is correct.

If a word begins or ends with the sound represented by *s-h* in *shade* and *wish*, the digraph usually is *s-h*. If that sound comes in the middle of a word, however, you have to be careful. For example in the words *ancient* and *motion*, the sound usually associated with *s-h* is represented by *c-i* and *t-i*.

If a word begins or ends with the sound represented by *c-h* in *change* and *reach*, the digraph usually is *c-h*. If *c-h* comes at the end, however, you have to remember whether or not there should be a *t* before the *c-h*, as in *catch* and *pitch*. If the sound comes in the middle of the word, you must be careful. In *fortune* and *nature*, for example, the sound usually associated with *c-h* is represented by *t-u*. You also have to remember that *c-h* can represent different sounds, as in *ache*, *Christmas*, and *parachute*.

The digraph *c-k* is a dependable one. It never comes at the beginning of a word, but is found at the end of a syllable or a word. If a single short vowel is followed immediately by the sound usually associated with *c-k*, you can be almost certain that the digraph *c-k* should be used. There are a few exceptions which have to be memorized as they are met, but for the most part you are safe in using *c-k*. However, if there is a consonant between the vowel and the final sound, then *k* is used alone, as in *think* and *bank*.

Another fairly certain digraph is *w-h*, providing that you are careful with your pronunciation. When you pronounce a word such as *white*, you should be able to feel your breath blowing out as you say the *w-h* part. Whenever you want to spell a word that begins with the same sound as in *white*, you can be sure that the *w-h* is correct. Remember, too, that this sound comes only at the beginning of a word or a syllable. There are a few *w-h* exceptions to remember, such as *whose*, *who*, and *whole*. These should be memorized as they are met.

The other digraphs—*gh*, *ph*, *kn*, *wr*—are too tricky to be of any help in spelling. Words containing them just have to be memorized. For example, listen to these words: *laugh*, *calf*, *telegraph*. They all end in the same sound, but this sound is represented in *laugh* by *g-h*, in *calf* by *f*, and in *telegraph* by *p-h*. And in words like *taught*, *fight*, and *though*, the *g-h* is not heard at all. In the digraphs *k-n* and *w-r*, the *k* and the *w* are always silent, so that you can't tell whether words should begin with *k-n* or *n*, *wr* or *r* except by memorizing those which are spelled with *k-n* and *w-r*.

Spelling words
containing
consonant
blends

Spelling words containing consonant blends is easy. In blends, the sounds are said very close together, but you can hear them all. All you have to do is to listen carefully to the sounds, then write down the letters that represent them.

Write the following words on the chalkboard and ask individuals to pronounce them as the pupils listen for the sounds represented by the consonants in the blends.

trouble	scatter	spring
country	Bruce	scream
flee	spun	thread
swung	climbed	straw
crawling	ground	splash

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets.

The keeper stroked the elephant's rough trunk.
 The King laughed with delight as the spider spun its web.
 I used skeins of white and black thread to weave that cloth.
 Mother went straight down town to the bargain sale.
 The leaves on the trees were changing to autumn colors.
 In the show there was a dwarf whose name was Jack.

Let's spell
 these!

Write the following sentences on the board and have them read.

If at first you don't succeed, try, try again.
 The spider's first six attempts ended in failure.
 The King felt miserable and discouraged.
 Did you notice the red leaves scattered over the ground?

Call attention to the underlined words and discuss their spelling as follows:

succeed—note the double *c*, the first pronounced as *k*, the second as *s*—the *e-e* digraph.
attempts—note the double *t*—stress the need to pronounce the word carefully so that the *p* is heard.
failure—note the regular *a-i* digraph—the *u-r-e* spelling of the unstressed syllable which sounds like *yer*.
miserable—note the *s* representing the *z* sound—stress careful pronunciation. Many children say *miz'er bəl*.
discouraged—note the sound represented by the *o-u* digraph—note the *a* in the unstressed syllable and the *g* representing the *j* sound. Ask a volunteer to identify the prefix and the root word.
notice—note the long *o* in the open syllable—the *i* in the unstressed syllable—the *c* representing the *s* sound—the final silent *e*.
scattered—note the *s-c* blend—the double *t*.

Have the words entered in the spelling notebooks.

Help the pupils to build two spelling groups involving the digraph *a-w*, as follows:

"Write *saw*. Change the *s* to *c*. What word have you made?" (*caw*) "Write *caw*. Change the *c* to *c-l*. What word have you made?" (*claw*) Continue in the same manner, making *draw*, *flaw*, *haw*, *jaw*, *law*, *paw*, *squaw*, *raw*, *straw*, *thaw*.

"Now write *crawl*. Change the *c-r* to *b*. What word have you made?" (*bawl*) "Write *bawl*. Change the *b* to *b-r*. What word have you made?" (*brawl*) Continue on, making *drawl*, *shawl*, *srawl*.

Consonant
 substitution

Lesson 14

Structural Analysis. Write the following incomplete sentences on the board and ask the pupils to supply the missing words.

One who explores is an (explorer).
 One who invents in an (inventor).

When the correct words are supplied, write them on the blanks and have the root word and suffix of each word identified. Have the pupils note the difference in spelling, and lead them to see that suffixes *e-r* and *o-r* may be added to words to name one who does something. Call attention to the similarity in sound of the *e-r* in *explorer* and the *o-r* in *inventor*, and stress that when there is any doubt, a dictionary must be consulted to determine which spelling should be used.

Place the following words on the chalkboard:

traveler	sailor	weaver
inspector	doctor	actor
intruder	miner	elevator

All
 Reviewing suffix
 er of agent;
 introducing
 suffix or

Call upon individual pupils to read each word, name the suffix, and use the word in a meaningful sentence. For example, *hiker*. The suffix is *e-r*. *The hiker asked for a ride up the hill*. If a pupil is baffled by the word *doctor*, explain that the root is not an English word, but that the suffix is a known suffix.

Syllabication and Accent. Write the words below on the chalkboard. Ask individuals to pronounce each word and tell how it should be divided into syllables.

selfish	discourage	gardener	wonderful
harden	homelike	sailor	lifeless
unusual	rebuilt	unlucky	softness
newest	cooler	quickly	rocky

Help the pupils to recall Syllabication Rule 3: *Suffixes and prefixes are usually separate syllables. The words are divided between the root word and the suffix and between the prefix and the root word.*

Have each word on the board pronounced again and the accent mark placed on the stressed syllable. Elicit the generalization that *when a word has a suffix, a prefix, or both, the accent usually falls on the root word or on a syllable in the root word.*

Using the Dictionary. Place the following words on the chalkboard: *temperature, permission, volcano, crater, journey, example, current, lava, poisonous, earthquake*. First ask the pupils to list the words on their worksheets in alphabetic order. Then have them locate in the dictionary the entry word for each word and, beside the word, write the guide words at the top of the page on which they found the entry word.

The completed exercise should be somewhat as follows. The guide words will, of course, vary according to the dictionary used.

Entry Word	Guide Words
permission	permanence—personage
crater	cranium—cream
current	curling—custom house
earthquake	earnestness—eaten
example	evil—exception
journey	journalism—jump
lava	latent—lavatory
poisonous	point-blank—police
temperature	temperature—tenderness
volcano	vitality—volume

Word Meaning. To help the pupils perceive and understand analogous relationships, place the following sentence on the chalkboard.

Hot is to cold as young is to old.

Discuss the meaning of the sentence with the pupils and make sure they perceive the comparison made. Then proceed with the sentences below. If the pupils are sufficiently advanced, the sentences may be duplicated and distributed for independent work. Each sentence is to be completed by underlining the word that rounds out the analogy.

1. Land is to man as sea is to	birds	<u>fish</u>	cats
2. Nest is to bird as den is to	human	<u>insect</u>	<u>lion</u>
3. Food is to animal as fuel is to	fish	seals	<u>engine</u>
4. Lava is to volcano as water is to	<u>spring</u>	rock	<u>mountain</u>
5. Snow is to winter as rain is to	water	<u>summer</u>	island
6. Sea is to ship as air is to	lichen	fish	<u>plane</u>
7. Heat is to fire as cold is to	skis	volcano	<u>ice</u>

Spelling. Recall that prefixes and suffixes are a great help in spelling. If they are memorized, you can write them with confidence, and give all your attention to the spelling of the root word. The only "tricky" suffixes met so far are *er* and *or*. When using words with these suffixes in writing, it is wise to consult the dictionary to see which suffix should be used if there is any doubt.

Remind the pupils that they must keep in mind the changes made in the root of some words when certain suffixes are added, such as dropping final *e*, doubling the final consonant, and changing *y* to *i*. Refresh their memory by writing the following words on the board and having the root word and suffix identified in each case: *maker*, *sunny*, *happiness*.

Try these!

As a variation on the usual spelling-lesson procedure, duplicate the following exercise and ask the pupils to do as the directions say.

Read each sentence and the root word which follows it. Then write in the blank the root word with a prefix, a suffix, or both, to fit the sentence.

Some of the (oldest) rock in the world is found in Canada. **old**

During the (eruption) lava shot hundreds of feet straight up. **erupt**

The island seemed to (disappear) in the fog. **appear**

As it cools, the lava will (harden) into rock. **hard**

You (probably) saw the (beautiful) flowers. **probable, beauty**

It is (foolish) to go too close to an erupting volcano. **fool**

The eruption looked like fireworks in the (darkness). **dark**

It seems (unlikely) that they will spend the money to (rebuild) that old barn. **like, build**

The (explorer) (noticed) that the mountain was an active volcano. **explore, notice**

The hut looked (funny) but it was (comfortable). **fun, comfort**

Remind the pupils to add the suffix *or* to the list of prefixes and suffixes they put in their spelling notebooks.

Let's spell
these!

Write the following sentences on the chalkboard and have them read:

A minor earthquake made our house shake.

I saw a picture of a volcano in eruption on TV.

The explosion blew out the side of the building.

Explorers have to watch out for poisonous snakes in the jungle.

From Vancouver to Halifax is a long journey.

The temperature went down to zero last night.

Call attention to the underlined words and discuss their spelling as follows:

earthquake—note that this is a compound word and have the two parts identified—note the *e-a-r* spelling of the sound usually associated with the *e-r* murmur diphthong.

volcano—note the *c* representing the hard *k* sound before *a*. Write *volcanoes* on the board and have the pupils note that this word adds *e-s* to form the plural.

explosion—note the prefix *e-x*—the *z-h* sound represented by *s-i* and the *o* in the unaccented syllable. Ask a volunteer to tell and spell the root word (*explode*).

poisonous—note the *s* representing the *z* sound—the *o* in the second, unaccented syllable and the *o-u* in the final, unaccented syllable.

journey—note the *o-u-r* spelling of the sound usually associated with the *e-r* murmur diphthong—the *e-y* ending.

temperature—note the *a* in the unaccented third syllable—the *t-u* representing the *c-h* sound.

Stress the importance of pronouncing this word correctly. Children often say *tem'pa cher* or *tem'per cher*.

Have the words entered in the spelling notebooks.

Consonant
substitution

Help the pupils to build a spelling grouping as follows:

"Write *grow*. Add *n* to the end. What word have you made?" (*grown*) "Write *grown*. Change the *g-r* to *b-l*. What word have you made?" (*blown*) Continue in the same manner, making the words *flown*, *known*, *shown*, *thrown*.

Recalling a
spelling group

Recall that the article in the reader, "An Island Is Born," tells about lava pouring down to the sea. Note the word *pouring* and have the pupils recall the spelling group *pour*, *your*, *four*, *fourth*.

Progress Check

*All
Understanding
dictionary
respellings*

Using the Dictionary. Distribute copies of the test below. Direct the pupils to note the underlined word in each sentence, think of how it is pronounced, find the correct dictionary respelling below the sentence, and underline it. They may refer to the pronunciation key at the bottom of the exercise if they need help. (Answers are indicated for the teacher's convenience.)

- The weaver used skeins of pure silk.
skanz skānz skanz
- At first the island was bare and rocky.
bār bār bār
- Stars twinkled brightly in the night sky.
nīt nift nīt
- A spider taught the Indians how to weave.
tat tat tot
- The discouraged king thought he had failed.
fāld fald fāld
- Fine yarn makes fine cloth.
kluth klōth kloth
- The new island was about a mile square in area.
skwār skwār skwar
- Part of the island was white with salt.
wit hwit hit

Key Words: hat, fāce, cāre; let, bē; it, īce; hot, gō; cup, ūse.

*All
Dividing words
and placing
accent*

Syllabication and Accent. Distribute copies of the following test and ask the pupils to follow the directions. (Answers are indicated for the teacher's convenience.)

Say each word softly. Divide the word into syllables and place the accent mark.

spi'der	suc cess'ful	strong'er	re built'
pum'ice	at ten'tion	be lieve'	sea'weed
un luck'y	hard'en	dis cour'age	med'i cine
cus'toms	snow'y	po si'tion	sci'ence
con trol'	life'less	fin'est	new'ly

*All
Recognizing
homonyms*

Word Meaning. Distribute copies of the following test and direct the pupils to read each pair of sentences and the words above them, then write on the blank line in each sentence the word that correctly completes the sentence. (Answers are indicated for the teacher's convenience.)

- rapped—wrapped
Someone (rapped) on the door.
It was a tall woman (wrapped) in a dark cape.
- thrown—throne
The king was in danger of losing his (throne).
Six times his forces had been (thrown) back by the enemy.
- reign—rain
He crouched in a hut and sadly watched the falling (rain).
He wondered if he would ever (reign) over his country again.
- boulder—bolder
The timid young scientist was growing (bolder).
Bravely he climbed over a hot (boulder) on the new island.

All
Spelling test

5. maid—made

The young (maid) was proud of her work.

She looked happily at the dress she had (made).

6. hole—whole

A great (hole) formed in the center of the new island.

The (whole) island was formed by the lava that poured from the crater.

7. fair—fare

The (fair) maiden turned pale when she heard the terms of the contest.

She wondered how she would (fare) in the contest.

Spelling. The following words have been introduced as special spelling words: *disease, difficult, control, active, frequently, region, ancient, married, couple, ceremony, medicine, whose, bargain, skeins, autumn, weave, straight, height, dwarfs, succeed, attempts, failure, miserable, discouraged, notice, scattered, earthquake, volcano, explosion, poisonous, journey, temperature.*

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teacher, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

I am discouraged by my failure to spell difficult words.

No one can control an active volcano.

The medicine had ingredients to cure the disease.

We frequently have earthquakes in this region.

Whose skeins of wool are scattered around the room?

The dwarf succeeded in his attempt to climb the height of land.

After the ceremony the newly married couple left on a journey to an ancient land.

Those miserable strawberries are no bargain at any price.

The high temperature caused an explosion of the poisonous gas.

Notice the beautiful colors of the autumn leaves.

She went straight to her loom and began to weave.

Lesson 15

All
Introducing
dictionary
symbol *ä*

Using the Dictionary. Recall that the dictionary uses respellings and special symbols to indicate how words should be pronounced. Elicit from the pupils that, in the dictionary, a vowel having the short sound is not marked and that a vowel having the long sound is shown with a straight line over the vowel. Write the following words on the chalkboard and ask pupils to mark the vowels which have the long-*a* sound: *cake, cabin, traffic, statement, swaying, vacation, cable.*

Recall that there is another *a* sound for which a symbol has been introduced. Elicit that it is the sound of *a* as in *care*. Place the symbol over the *a* (*cä*re). Write *dare, spare, hair* on the board and have the *a* marked in each one.

Now present the following words on the chalkboard:

harm

behave

sparkle

scared

articles

palm

starting

paintwork

airport

regard

marble

strange

caring

marked

garden

Have individual pupils pronounce each word. Each time a sound of *a* is detected other than short *a*, long *a*, or *a* as in *care*, the pupil reading the word should go to the board and underline it. Have all the underlined words pronounced again and help the pupils to conclude that the dictionary must have a symbol to indicate this sound of *a*. Write the symbol on the board—*ä*. Ask the pupils to open their dictionaries to the pronunciation key

All
Review of
symbols for a

and find the key words for two-dot *a*—*barn*, *far*. Then let pupils place the two dots over the *a* in the underlined words on the board.

Distribute copies of the following exercise. The pupils are to say each word softly to themselves to note the sound of *a*. They are then to read the two dictionary respellings beside the word and underline the one which indicates the correct pronunciation. The key words given at the bottom of the exercise may be used to determine the correct sound of *a*.

(2) bare	(bār, bār)	(3) blade	(blād, blad)
(5) fair	(fār, far)	(4) brand	(brand, brand)
(7) part	(part, pārt)	(1) bale	(bāl, bal)
(8) tank	(tang ^k , tängk)	(6) marsh	(mārsh, mārsh)

Key words: hat, face, cāre, bārñ

When the pupils have finished selecting the pronunciations, have them number the words in alphabetic order, then locate each word in the dictionary and check whether or not they have selected the correct pronunciation. (Answers have been indicated in the exercise for the teacher's convenience.)

Individual
Recognizing
antonyms

Word Meaning. Ask a volunteer to tell the meaning of the word *antonym*—a word that has the opposite meaning to another word. Then distribute copies of the following exercise for independent work. (Answers have been indicated for the teacher's convenience.)

Read each word in List 2. Then find in List 1 a word that has the opposite meaning, and write it on the line beside the word in List 2.

List 1		List 2
1. complicated	overjoyed	(horrified)
2. polished	downward	(upward)
3. horrified	departed	(arrived)
4. enormous	simple	(complicated)
5. float	tiny	(enormous)
6. lighter	frowning	(smiling)
7. smiling	heavier	(lighter)
8. arrived	sink	(float)
9. upward	sadly	(cheerfully)
10. cheerfully	dull	(polished)

All
Spelling words
with two-dot a

Spelling. Point out to the pupils that words with two-dot *a* are easy to spell. Whenever they hear the sound heard in *barn* and *far*, they will usually be quite safe in using *a-r* to represent the sound. (One exception is *khaki*, usually pronounced in Canada as *kār'kē*.)

Starting with the word *far*, have the pupils build a spelling group, consisting of *far*, *bar*, *car*, *char*, *far*, *jar*, *mar*, *par*, *scar*, *spar*, *star*.

If additional reinforcement is needed, other spelling groups may be built, as follows:

barn, *darn*, *yarn*
bard, *card*, *guard*, *hard*, *lard*, *yard*
bark, *dark*, *hark*, *lark*, *mark*, *park*, *shark*, *spark*, *stark*
charm, *farm*, *harm*
carp, *harp*, *sharp*
cart, *dart*, *mart*, *part*, *smart*, *start*, *tart*

Be sure the pupils understand that this sound and spelling also occurs in syllables of longer words, and give a few examples, such as *garden*, *bargain*, *apartment*, *carton*.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their work-sheets.

The winter weather was so mild that people started to think about gardening.
 Mr. Marble drove his car to the far end of town and left it in a parking lot.
 They were startled by a sudden earthquake.
 Stars sparkled in the dark sky.

They didn't notice any sharks but they did see a ship with barnacles on it.
Tom has a scar where he cut his arm on a sharp dart.

Let's spell
these!

Have the pupils enter any words they spell incorrectly in their lists of hard words.
Write the following sentences on the chalkboard and have them read:

Tom was a truthful boy who wouldn't tell a lie.
The submarine dived down to the bottom of the sea.
The controls of the Dabchick were complicated.
The lights went out when Jane pulled the lever.
Tom plunged into the pool and swam across it.
The car was a total wreck after the accident.
People were horrified when they saw the plane splash into the sea.

Call attention to the underlined words and discuss their spelling as follows:

truthful—note the *u* representing the long *o-o* sound. Have the root word and suffix identified.
submarine—have the word divided into syllables and the accent mark placed. Note the *a* in the unaccented syllable—the *i* representing the sound of long *e*—the final silent *e*.
complicated—note the two occurrences of *c* representing the hard *k* sound—the *i* in the unaccented syllable.
lever—have the word divided into syllables and note that the division comes before the *v* because the vowel sound in the first syllable is long.
plunged—note the *g* representing the soft *j* sound. Ask a volunteer to tell and spell the root word. Ask another volunteer to spell *plunging*.
wreck—note the consonant digraph *w-r*. Ask for a couple of other examples of this digraph (*write, wrong*). Note the digraph *c-k* after the short *e*.
horrified—note the double *r*—the *i* in the unaccented single-vowel syllable. Ask a volunteer to tell and spell the root word and explain the change that was made before the *ed* was added.

Have the words entered in the spelling notebook. Ask if the pupils are remembering to review the words in their notebooks from time to time.

Consonant
substitution

Help the pupils to build a spelling group as follows:

"Write *jolt*. Change the *j* to *b*. What word have you made?" (*bolt*) Continue on, making *colt* and *volt*.

"Now write *bolt* again. Change the *t* to *d*. What word have you made?" (*bold*) "Change the *b* to *c*. What word have you made?" (*cold*) Continue on, making *fold, gold, hold, mold, sold, scold, told*.

Lesson 16

Syllabication and Accent. Write the words below on the chalkboard. Ask individuals to pronounce each word and tell how it should be divided into syllables.

spider	lever	topic
total	magic	metal
vacant	seven	open

Recall with the pupils Syllabication Rule 7: *When there is a single consonant between two vowels, the syllable usually ends before the consonant if the first vowel sound is long, after the consonant if the first vowel sound is short.*

Have each word on the board pronounced again and the accent mark placed on the stressed syllable. Elicit the generalization that *the accent usually falls on the first syllable of words in which a single consonant comes between two vowels.*

For additional practice, have the pupils divide the following words into syllables and place the accent mark.

All
Reviewing
Syllabication
Rule 7

Placing
the accent mark

Samuel
general

motors
Canada
recently

humans
moderate

All
Spelling words
governed by
Rule 7

Spelling. Recall that words in which a single consonant comes between two vowels are easy to spell if the first vowel sound is long. In each case the first syllable ends with the vowel and the vowel is usually the one associated with the sound.

The first syllable of words in which a single consonant comes between two vowels is easy to spell, too, because the syllable ends with the consonant and the vowel sound is short, usually represented by the vowel associated with the sound. Remind the pupils, however, that you cannot tell by the sound of a word whether it has a single consonant or a double consonant between the first short vowel and the vowel following the consonant sound. Unless such a word is very familiar, therefore, it is wise to check the spelling in the dictionary. To illustrate this difficulty, write the following words on the board and have them pronounced:

cabin	traffic
habit	rabbit
minute	minnow

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

He pulled a lever in the cabin and the plane plunged into the sea.
To be truthful, I am in the habit of carrying a rabbit foot for luck.
Did you notice that car speeding rapidly down the street?
Give the patient this medicine to bring down his fever.
The recipe will probably list the ingredients separately.
Who will total this column of figures for us?

Let's spell
these!

Write the following sentences on the board and have them read:

The pioneer built a log cabin.
The service in that hotel is very good.
The apprentice was learning to become a baker.
Sales have been good recently.
That cloth is of extra good quality and the price is moderate.
It is quite a feat to design a popular car.
Production of new cars has become greater and greater.

Call attention to the underlined words and discuss their spelling as follows:

pioneer—note the adjacent pronounced vowels, the *o* standing alone as an unstressed syllable—the double *e*. Ask if anyone can think of another word that ends in this way.

The pupils may offer *engineer* and *volunteer*.

service—note the murmur diphthong *e-r*—the *i* representing the short sound even though the word ends in silent *e*—the *c* representing the *s* sound.

apprentice—note the double *p*—the *i-c-e* as in *service*.

recently—note the long *e* in the open syllable—the *c* representing the soft *s* sound. Have the root word and the suffix identified.

quality—note the *a* representing the short—*o* sound before *l*—the *i* standing alone as an unstressed syllable.

moderate—have the pupils divide the word into syllables—note the division after the *d* because the first vowel is short—note the *a* in the unstressed syllable and the final silent *e*.

feat—note the regular *e-a* digraph. Ask a pupil to tell and spell a homonym for this word (*feet*).

design—note the long *e* in the open syllable—the *s* representing the *z* sound—the silent *g*.

production—have the pupils divide the word into syllables. Have the suffix *tion* identified. Point out that the word is easy to spell syllable by syllable.

Have the words entered in the spelling notebooks.

Help the pupils to build a spelling group as follows:

"Write *feat*. Change the *f* to *b*. What word have you made?" (*beat*) "Write *beat*. Change the *b* to *c-h*. What word have you made?" (*cheat*) Continue on, making *heat*, *meat*, *neat*, *peat*, *seat*, *treat*, *wheat*. Have the pupils list the words they have made. "Which words are homonyms?" (*feat-feet*, *beat-beet*, *meat-meet*) Have the homonyms used in sentences to show meaning. Suggest that the pupils look in the dictionary to find the meaning of any words they do not know.

Lesson 17

Individual
Reviewing
changes in
root words

Structural Analysis. Elicit from the pupils the meaning of root word and suffix. Write the following lists of words on the board or present them on a chart.

jumping	slipping	shining	flies
pushed	sunny	decorated	happily
faster	sitter	stranger	scurried
proudly	chopped	lived	easier

Have the words in the first column read and the root word in each one underlined. Draw attention to the fact that in this list there is no change in the root word when a suffix is added.

Ask pupils to read the words in the second column and underline the root word in each one. Point out that each word ends with a consonant and the suffix begins with a vowel. Lead the pupils to recall the generalization that *when a root word has only one vowel and ends in one consonant, the consonant is usually doubled before a suffix beginning with a vowel is added.*

Call upon individuals to read the words in the third list, tell what the root word of each word is, and spell the root word. Note that each root word ends with silent *e*. Have the pupils recall the generalization that *when a word ends in silent e, the e is usually dropped before a suffix beginning with a vowel is added.*

Have the words in the fourth list read and the root word named and spelled. Help the pupils to recall the generalization that *words ending in y preceded by a consonant usually change the y to i before a suffix is added.*

If some pupils need additional practice in changing root words when adding a suffix, distribute copies of this exercise for independent work.

Add ing, ed, or er to each root word below.

refuse _____	roll _____
split _____	slip _____
show _____	heavy _____
hurry _____	pat _____
plunge _____	discover _____

All
Recognizing
synonymous
expressions

Word Meaning. Remind the pupils that often words and phrases can be used to express the same meanings in different ways. Point out that many of the expressions in the selection "The Wheels Roll Over" could be worded differently to convey the same meaning.

Write the sentences below on the chalkboard, or duplicate them and distribute copies to the pupils. Ask the pupils to read each sentence, note the underlined expression, then find, in the list at the top, the phrase that has the same meaning and write it on the line beside the sentence.

	Phrases
had to walk	they weren't going to play any more
very hard work	over the hills
free and easy	to play too
wheels are used	would not
in big fields	wanted to ride

Sentences

1. Man had only his legs to get from one place to another. (had to walk)
2. Would you like to join in the game? (to play too)
3. Pulling stone wheels uphill was a very heavy task. (very hard work)
4. They announced that they'd quit the game. (they weren't going to play any more)
5. Oxen and horses lived in wide meadows. (in big fields)
6. Wheels refused to move uphill. (would not)
7. Today, everywhere on earth, the wheel rolls over. (wheels are used)

Individual
Noting changes
in root words

Spelling. Refer to the structural analysis exercise on page 295 and remind the pupils that the generalizations used in that lesson should always be kept in mind when spelling words with suffixes.

Ask if anyone remembers another way in which some root words change when an ending is added and elicit that words ending in *f* frequently change the *f* to *v* before adding *es*. Write the following words on the board and ask pupils to tell and spell the plural form of each word.

leaf (leaves) calf (calves) shelf (shelves)

Point out that the same change often takes place in words ending in *f* and silent *e*. Demonstrate with the words *life-lives*, *knife-knives*, *wife-wives*.

Dictate the following sentences slowly and clearly as the pupils write them on their worksheets:

We were horrified when we saw a car plunging over the edge of the mountain.
Jane decided that the green dress was prettier than the red one.
Most men like to take their wives to parties.
You never saw anything funnier than the design Bill was weaving.
They use sharp knives to cut kernels of corn off the cobs.
The boys pushed the car and finally succeeded in getting it rolling.

Have any words that are spelled incorrectly entered in the lists of difficult words.
Write the following sentences on the board and have them read:

The bride wore a wreath of white roses on her head.
Mother gave a party to celebrate my birthday.
Dad refused to let my brother have a motorcycle until he is older.
Always fasten your seat belt when you get into a car.
The teacher announced that there would be a spelling test next week.

Call attention to the underlined words and discuss their spelling as follows:

wreath—note the digraph *w-r*—the regular *e-a* vowel digraph.

celebrate—note the *c* representing the soft *s* sound before *e*—the *e* standing alone as an unstressed syllable.

refused—note the long *e* in the open syllable—the *s* representing the *z* sound.

motorcycle—note that this is a compound word and have the two words which form it identified. Note the *o* in the unaccented syllable—the *c* representing the soft *s* sound before *y*—the *y* representing the long-*i* sound in an open syllable—the *c* representing the *k* sound—the *le* ending.

fasten—note the silent *t*.

announced—note the double *n*—the *o-u* diphthong—the *c* representing the soft *s* sound.

Ask a pupil to tell and spell the root word and explain the change that must be made in the root word before the ending *ed* is added.

Help the pupils to build a spelling group as follows:

"Write *found*. Change the *f* to *b*. What word have you made?" (*bound*) "Change the *b* to *g-r*. What word have you made?" (*ground*) Continue on, making *hound*, *mound*, *pound*, *round*, *sound*, *wound*. Call on volunteers to select a word from the new words and use it in a sentence to show meaning. Have the pupils look in the dictionary to find another pronunciation and meaning for *wound*.

All
Try these!

Let's spell
these!

Consonant
substitution

Lesson 18

All
Finding entry
words and
adapting
meanings to
inflected forms

Using the Dictionary. Elicit the meaning of the term *entry word* as it is used in connection with a dictionary and discuss the difference between an entry word and a guide word. Explain that not all forms of a word are listed as entry words in the dictionary. For example, forms ending in *s*, *ed*, and *ing* are not usually given separate listings. To find the meanings of these forms of a word, it is necessary to look up the root word. If you wanted to find the meaning of *described*, you would have to look up the root word *describe*. To find the meaning of *exploding*, you would have to look up the root word *explode*.

Point out the fact that once the root word has been located and its meaning read, it is necessary to change, or adapt, the meaning to fit the inflected form of the word. As an example, write the following sentence on the board:

The story described the adventures of two raccoons.

Explain that the dictionary meaning of the root word *describe* is "tell about." To make the meaning fit the word *described* in the sentence, the meaning would have to be changed to "told about." Call upon a pupil to give a sentence that means the same as the one on the board, substituting the adapted meaning for the underlined word.

The story told about the adventures of two raccoons.

Give additional practice in this procedure, using the sentences below. Have the pupils locate the root form of the underlined derived word in each sentence, find the meaning, and adapt the meaning to fit the sentence. Remind them to use the guide words in locating the entry words.

The raccoons spent the day exploring the woods.

The water spilled out of the crock.

Several types of plants grew on the banks of the stream.

Squirrels were leaping from tree to tree.

The kingfisher plunged into the pool.

Individual
Reviewing
antonyms

Word Meaning. Have the term *antonym* defined as a word that has the opposite meaning to another word. Then distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read each word in Column B. In Column A find a word that has the opposite meaning and write it on the line beside the word in Column B.

Column A

1. moving
2. harden
3. deep
4. timid
5. praising
6. happily
7. recklessly
8. slowly
9. fresh
10. solid

Column B

- | | |
|------------|--------------------|
| shallow | (deep) _____ |
| musty | (fresh) _____ |
| hastily | (slowly) _____ |
| motionless | (moving) _____ |
| bold | (timid) _____ |
| cautiously | (recklessly) _____ |
| miserably | (happily) _____ |
| scolding | (praising) _____ |
| hollow | (solid) _____ |
| soften | (harden) _____ |

Spelling. Suggest that the group make up a diary telling something that happened to the raccoons each day for a week. Ask them just to name an incident, and not make up a story for each day. As an example, write on the board:

On Sunday the raccoons ran away from the boys.

As a suggestion is given for each day, write it on the board. The finished diary might be somewhat as follows:

On Sunday the raccoons ran away from the boys.

On Monday Tansy fell into a pool.

On Tuesday Taffy caught a frog.

All
Spelling the
names of the
days of the week
and their
abbreviations

On Wednesday they were startled by a kingfisher.
 On Thursday they climbed a big tree.
 On Friday a squirrel scolded them.
 On Saturday they went to visit the boys.

Underline the name of the day of the week in each sentence. Ask a pupil to read the days of the week as the others listen to the pronunciation. Call attention to the fact that when these names are spoken quickly, we tend to say *dē* instead of *day*. However, if we remember that these are the names of days, it should not be difficult to remember the spelling of that part of each name.

Discuss the spelling of each day name as follows:

Sunday—this is easy because it is spelled as it sounds.

Monday—note the *o* representing the short-*u* sound.

Tuesday—note the regular vowel digraph *u-e*—the *s* representing the *z* sound. Ask the pupils to be careful in pronouncing this word, to say *tūz'dē* not *chuz'dē*.

Wednesday—point out that this is a tricky word because we do not pronounce the *d* or the second *e* and the *s* represents the *z* sound—*wenz'dē*. Suggest that they think of the word as *wed'nes dā* when they are about to spell it.

Thursday—note the *u-r* murmur diphthong and the *s* representing the *z* sound.

Friday—this is easy because it is spelled as it sounds, with a long-*i* sound in the open syllable.

Saturday—point out the *u* in the unaccented syllable. Note that this word is easy to spell if it is pronounced correctly—*sat'ər dē* not *sat'i dē*.

Explain that sometimes in writing we don't want to spell out the whole name of a day and we may use an abbreviation instead. Ask if anyone recalls what an abbreviation is and elicit that it is a short way of writing a word, usually consisting of two or three letters and a period. Write the following on the board and have the pupils note the abbreviations.

Sunday	--Sun.
Monday	—Mon.
Tuesday	—Tues.
Wednesday	—Wed.
Thursday	—Thurs.
Friday	—Fri.
Saturday	—Sat.

Explain that these abbreviated forms are usually used in diaries or in notes. Write the following sentences on the board and ask pupils to read them, giving the full name for every abbreviation.

Order roast for Sat.
 Dentist Wed. at 2:30.
 Mon. and Thurs. baseball practice.
 Phone John Tues. after supper.
 Fri. went to show with Joan.
 Sun. Wilsons coming for dinner.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their work-sheets.

Grandma and Grandpa celebrated their golden wedding last Thursday.
 Are you going to the motorcycle races next Saturday?
 Dad announced that we will each get ten cents more a week starting Sunday.
 I was discouraged with the results of the test we had Friday morning.
 One Tuesday afternoon the boys forgot to fasten the door of the raccoons' cage.
 The new store will open on Monday.
 On Wednesday the temperature dropped and it began to snow.

Finish the dictation by asking the pupils to write the abbreviations for the names of the days of the week.

Let's spell
these!

Write the following sentences on the board and have them read:

Mother put some graham wafers in my lunch.
Which word should you emphasize in that sentence?
A chipmunk hustled up the tree and wriggled into a hole.
He peeked out cautiously to see if the boys had gone.
Oh, my mosquito bites are so itchy!
The player ran down the football field dodging from side to side.

Call attention to the underlined words and discuss their spelling as follows:

graham—note the long *a* in the open syllable—the silent *h*—the *a* in the unaccented syllable.
emphasize—note the digraph *p-h* representing the *f* sound—the *a* in the unaccented syllable.
chipmunk—this word is easy to spell because it is spelled exactly as it sounds. Warn the pupils not to confuse the second syllable *munk* with the first part of *monkey*.
hustled—note the silent *t*—ask a pupil to tell and spell the root word and explain the change made in the root word before *ed* was added.
wriggled—note the *w-r* digraph—the double *g*. Ask a pupil to tell and spell the root word.
cautiously—this word is tricky because it is not spelled as it sounds. Note the irregular vowel digraph *a-u* representing the short-*o* sound—the *t-i* representing the *s-h* sound—the *o-u* in the unaccented syllable. Suggest that the pupils memorize the spelling of the three commonly used forms *caution*, *cautious*, *cautiously*.
mosquito—note the *o* in the unaccented first syllable—the *q-u* representing the *k* sound, with the *u* silent—the *i* representing the long-*e* sound.
dodging—ask a pupil to tell and spell the root word and explain the change made in the root word before *ing* was added—note the *d-g* representing the *j* sound. Have the pupils recall the spelling group they built of words in which *d-g* represented the *j* sound—*judge*, *budge*, etc.

Consonant
substitution

Read this sentence to the pupils, and write the word *scruff* on the chalkboard:

Taffy grabbed Tansy by the scruff of her neck.

Explain that a spelling group can be built, starting with the word *scruff*, and help the pupils to build one, as follows:

"Write *scruff*. Change the *s-c-r* to *b*. What word have you made?" (*buff*) "Write *buff*. Change the *b* to *b-l*. What word have you made?" (*bluff*) Continue on, making *cuff*, *fluff*, *gruff*, *huff*, *muff*, *puff*, *scuff*, *snuff*, *stuff*. Ask pupils to use some of the words in meaningful sentences. Be sure they check in the dictionary to find the meanings of any words that are unfamiliar.

Lesson 19

Syllabication and Accenti. To review as syllables the prefixes presented so far—*a*, *be*, *de*, *re*, *ex*, *un*, *dis*—write the following words on the chalkboard or on a chart:

1. around	amazed	award
2. behave	believe	become
3. describe	design	depart
4. returned	remind	related
5. exclaimed	example	except
6. unfair	untrue	unrolled
7. disappear	discover	display

Have the words in each row across read aloud. Call upon individuals to show how each word should be divided into syllables. Then, on the blank opposite each row, write the first syllable common to the words in the row.

Have the words read again, and ask pupils to place the accent mark in each word. Note that in none of the words is the accent on the prefix. Recall the rule that a *prefix is usually a separate syllable and the accent falls on the root word or on a syllable within the root word*.

Individual
Dividing
prefixed words
into syllables

Placing
accent

Discuss with the pupils how recognizing prefixes as unemphasized syllables can help in the pronunciation of new words. Point out that prefixes are not necessarily clues to meaning, however, since in many cases the root is not an English word.

*All
Recognizing con
as a syllable*

Write on the chalkboard *consider, continue, consult*. Call upon individuals to pronounce each word, then have the common syllable *con* underlined and the accent mark placed. Help the pupils to realize that *con* is a syllabic unit and that the accent usually falls on or in the root word.

Give further practice by writing the following unfamiliar words on the chalkboard: *construct, contraption, consent, convince, conceal*. Call upon individuals to pronounce each word, divide it into syllables, place the accent mark, and use the word in a sentence.

*All
Selecting
correct
dictionary
meanings to fit
context*

Using the Dictionary. To give practice in selecting the correct dictionary meaning to fit the context in which a word is used, distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience. The wording may differ slightly according to the dictionary being used by the pupils.)

Read each sentence and note the underlined word. Look up the word in the dictionary. Write on the blank line the dictionary meaning of the word as it is used in the sentence.

1. Do you admit that you were in the chapel?
(say something is real or true; acknowledge)
2. The Mozarts were strangers in Rome.
(a person or thing new to a place)
3. A message came from an official of the church.
(a person holding office)
4. No one was allowed to take music from the chapel.
(let; permit)
5. When he finished playing, there was a dead silence.
(complete)
6. He was awarded the Order of the Golden Spur.
(a title of distinction)

*All
Spelling
prefixed words*

Spelling. Recall that prefixes and initial syllabic units can help in the spelling of words that contain them. If the prefixes and syllabic units have been memorized, the first syllable can be spelled with confidence. Demonstrate by writing the following words on the chalkboard and having them divided into syllables: *about, begin, decided, discharge, unable, conduct*. Have the prefix or syllabic unit identified in each word.

Point out that sometimes these prefixes and syllabic units can help in the spelling of the first two syllables. As examples, write on the chalkboard *discontent, uncontrolled, reconsider, unbecoming, disbelieve, redesign*. Have these words divided into syllables and the prefixes and syllabic units identified. Call attention to the fact that a good part of each word is successfully spelled by the time the first two known syllables are written down.

Recall that in the last spelling lesson the days of the week and their abbreviations were reviewed. Suggest that it would be a good idea to review the names of the months of the year too. Ask pupils to give the names of the months in order and write them on the board as they are given. Discuss their spelling as follows:

January—point out that this name can be tricky because, when we pronounce it quickly, it sounds as if there were a *y* before the *u* and a *w* after it. (*jan'yə wer'ē*) Suggest that the pupils practice pronouncing the word *jan'ū er'ē*, to help them remember the adjacent pronounced vowels *u* and *e*.

February—point out that this is another word that must be pronounced carefully—*feb'rū er'ē*. Many people are in the habit of saying *feb'u er'ē*, and so forget to put the *r* in when writing the word.

March—this one is easy; it is spelled as it is pronounced.

April—all that has to be remembered in this word is the *i* in the unaccented syllable.

May—this one is easy—note the regular *a-y* digraph.

June—note the *u* representing the long *o-o* sound.

*All
Spelling names of
months and their
abbreviations*

July—note the long vowel in the open syllable—the *y* representing the long-*i* sound.
August—note the *a-u* representing the short-*o* sound. Recall that this is also the case in *autumn* and *cautiously*, two special spelling words learned recently.
September—this is spelled as it sounds.
October—note the *c* representing the hard *k* sound.
November—note the long vowel in the open syllable.
December—note the syllabic unit *de*—note the *c* representing the soft *s* sound before *e*.

Now write the following abbreviations beside the corresponding names of the months on the board: *Jan.*, *Feb.*, *Mar.*, *Apr.*, *Aug.*, *Sept.*, *Oct.*, *Nov.*, *Dec.* Note that these abbreviations all consist of the first three letters of the word, except in the case of *September* in which the first four letters are used. Call special attention to the period after each abbreviation. Lead the pupils to see that there is no point in trying to abbreviate *May*, *June*, and *July*, since they are already so short.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on their work-sheets.

Except in leap year, February has twenty-eight days only.
 The notice announced that the rink would be open from December to April.
 The boy was confident that he could play the music.
 We shall continue to go away in January and in August.
 The man refused to believe that the boy remembered the music.
 The lost pup was confused and unhappy.

Finish the dictation by naming the months of the year and having the pupils write the abbreviations. Remind them that three of the names are not abbreviated and that they must write them in full.

Let's spell
these!

Write the following sentences on the chalkboard and have them read:

The musician played sacred music during the church service.
 Is this the original music or a copy?
 Only a genius could remember the melody and complicated harmonies of such music.
 Every note he played was correct.
 The audience had listened in amazement and their applause was deafening.
 The games official gave the signal for the game to begin.
 The judge sentenced the thief to ten months in prison.
 He borrowed a coat when his own became wrinkled and wet during the storm.

Call attention to the underlined words and discuss their spelling as follows:

musician—note the long *u* in the open syllable—the *s* representing the *z* sound—the *c-i* representing the *s-h* sound—the *a* in the unaccented syllable. Ask a volunteer to tell and spell the root word.

sacred—note the long *a* in the open syllable—the consonant blend *c-r*.

original—note the *o* standing alone as the first, unaccented syllable—the *g* representing the soft *j* sound before *i*—the *i* standing alone as an unaccented syllable—the *a* in the final, unaccented syllable.

genius—note the *g* representing the soft *j* sound before *e*—the long vowels in the open syllables—the *i* representing the long-*e* sound—the *u* in the unaccented syllable.

melody—note the *o* standing alone as an unaccented syllable.

harmonies—ask a pupil to tell and spell the root word and explain the change made when *e-s* was added. Note the *a-r* murmur diphthong—the *o* in the unaccented syllable.

correct—note the double *r*—the *o* in the unaccented syllable—the two *c*'s representing the hard *k* sound. Ask the pupils to be careful in pronouncing this word. They may not spell it correctly if they say *krekt*.

amazement—note the initial *a* as an unaccented syllable—the silent *e* at the end of the second syllable—the *e* in the final, unaccented syllable.

applause—note the double *p*—the *a-u* representing the short-*o* sound—the *s* representing the *z* sound—the final silent *e*.

official—note the *o* in the first, unaccented syllable—the double *f*—the *c-i* representing the *s-h* sound—the *a* in the final, unaccented syllable.

signal—recall the word *sign*, with its silent *g*—note that in *signal* the *g* is pronounced.

Point out that knowing how to spell the word *signal* will help in spelling *sign* and *design*.

prison—note the *s* representing the *z* sound—the *o* in the unaccented syllable.
borrowed—note the *o-r* murmur diphthong in the first syllable—the double *r*—the *o-w* vowel digraph representing the long-*o* sound. Ask the pupils to be careful in pronouncing this word. Children often say *bär'ō* instead of *bör'ō*.

wrinkled—note the *w-r* digraph.

Have the words entered in the spelling notebooks.

Write on the chalkboard the sentence:

Don't tear that paper.

Ask a pupil to pronounce the underlined word and tell its meaning. Have the group recall the spelling group *bear*, *pear*, *swear*, *tear*, *wear*.

Now write on the chalkboard the sentence:

The boy blinked back his tears.

Ask a pupil to pronounce the underlined word and tell its meaning. Point out that the word is spelled the same in both sentences but has different pronunciations and meanings.

Suggest that the group build a spelling group based on the second pronunciation, as follows:

"Write *tear*. Change the *t* to *c*-l. What word have you made?" (*clear*) "Write *clear*. Change the *c*-l to *d*. What word have you made?" (*dear*) Continue on, making *fear*, *gear*, *hear*, *near*, *rear*, *sear*, *shears*, *smear*. Ask which of the new words are homonyms and elicit *dear-deer*, *hear-here*, and possibly *sear-seer-sere* and *shear-sheer*. Have pupils use some of the words in meaningful sentences.

Progress Check

Syllabication and Accent. Direct the pupils to read the directions and do as they say. (Answers are indicated for the convenience of the teacher.)

Say each word softly to yourself. Divide the word into syllables and place the accent mark.

le'ver	un truth'ful	re'cent ly	pi o neer'
pol'ish	dis con tin'ue	thank'less	de sign'
ca'ble	oc'to pus	un self'ish	con sent'
ge'ni us	re con struct'	laugh'ter	bar'ter
re fuse'	cel'e brate	dis mount'	sig'nal

Using the Dictionary. Duplicate the following test and distribute copies to the pupils. Direct the pupils to read each sentence and note the underlined word, find the correct dictionary respelling for that word below the sentence, and draw a line under it. They may use the key words at the bottom of the exercise to help them. (Answers are indicated for the teacher's convenience.)

- Everyone was quiet as the boy played the difficult music.
 kwi'æt kwi'æt kwit
- Colonel Sam built up a great automobile industry.
 būlt bilt bult
- The first automobiles scared the horses.
 skärd skard skärd
- The raccoons growled fiercely as they played.
 firs'lē fers'lē färs'lē
- I like popular music.
 mū'zik mū'sik muz'ik

6. They saw a starling and a robin in the tree.

stār'ing stār'ling stār'ling

7. The raccoons escaped from the cage.

kaj kāj kāj

8. The Dabchick was a wonderful machine.

mə shīn' mə chin' mə shēn'

Key words: hat, āge, cāre, fār; let, bē; it, īce; hot, ōpen; up, ūse; takēn

All
Using guide
words

Using the Dictionary. Distribute copies of the following test and direct the pupils to follow the directions. (Answers are indicated for the teacher's convenience.)

Here are the guidewords for some pages in the dictionary.

Page 121: barometer-baseness

Page 425: mellow-mental

Page 269: essay-evaporate

Page 462: offering-ointment

Page 349: hot-how

Page 570: rustic-sadden

Use these guide words to decide on which page you will find the meaning of each word below.

1. ether (269)

7. sack (570)

13. often (462)

2. melody (425)

8. oily (462)

14. mend (425)

3. rustle (570)

9. estimate (269)

15. household (349)

4. hotel (349)

10. barter (121)

16. sacred (570)

5. baseball (121)

11. hover (349)

17. memorial (425)

6. mend (425)

12. estate (269)

18. official (462)

All
Recognizing
synonymous
expressions

Word Meaning. Distribute copies of the following test. Direct the pupils to read each sentence and note the underlined word or phrase. Then, in the list at the top, they are to find a word that means the same, or almost the same, as the underlined word or phrase, and write the word on the line after the sentence.

shot

frowned

still

revolutionized

tune

crept

anxiously

whisked

twice

lying

1. The children moved slowly and quietly to the door of the shed. (crept)
2. Mr. Marble looked in a worried way at the dark sky. (anxiously)
3. The machine moved very quickly forward when he pressed the button. (shot)
4. The automobile made very great changes in transportation. (revolutionized)
5. The frogs were as motionless as the rocks they sat on. (still)
6. Chipmunks ran lightly and quickly among the fallen leaves. (whisked)
7. The soldier wrinkled his brows. (frowned)
8. "You are not telling the truth!" he thundered. (lying)
9. The boy hummed the melody as he played the background notes. (tune)
10. "I cheated. I had to hear the sacred music two times," said young Mozart. (twice)

All
Spelling
test

Spelling. The following words have been taught as special spelling words in this section of the lesson plans: *truthful, submarine, complicated, lever, plunged, wreck, horrified, pioneer, service, apprentice, recently, quality, moderate, feat, design, production, wreath, celebrate, refused, motorcycle, fasten, announced, graham, emphasize, chipmunk, hustled, wriggled, cautiously, mosquito, dodging, musician, sacred, original, genius, melody, harmonies, correct, amazement, applause, official, signal, prison, borrowed, wrinkled.*

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teacher, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

The genius designed a complicated machine.

The truthful apprentice refused to lie.

An official placed a wreath on the great man's grave.
 The pioneers held a service to celebrate their first harvest.
 Tom was horrified when he saw Bill wreck the borrowed motorcycle.
 The chipmunk was dodging cautiously from tree to tree.
 The quality of prison food has recently become better.
 The musician was greeted with applause when he announced that he would play some original music.
 It is quite a feat to catch a mosquito in the dark.
 If you push the correct lever, the submarine will plunge to the bottom of the sea.
 The gate was fastened so I wriggled under the fence.
 The salesman emphasized that the cloth would not wrinkle easily.
Production of graham wafers is growing greater.
 The children watched in amazement as the dog obeyed his master's signals.
 Jane sang the melody and Jim sang in harmony.
 He hustled to the bank with the money.
 Many people visit the sacred place each year.
 David is asking a moderate price for his bike.

After the dictation, ask the pupils to write the names of the days of the week and the months of the year on their worksheets.

Lesson 20

All
 Introducing the
 suffix *ward*

Structural Analysis. To introduce the suffix *ward* and its meaning "in the direction of," write on the chalkboard *upward, southward, onward, backward, outward*. Have the words read and the suffix *ward* underlined in each one. Lead the pupils to generalize that *ward* makes a root word mean "in the direction of" by calling attention to *upward*. Ask whether *upward* means "all the way up" or not. Elicit the fact that *ward* suggests *toward* or *in the direction of*, that *upward* means "toward up" or "in the direction of up," rather than "really up." Have the pupils tell what the other three words on the chalkboard mean. Then ask them to complete the following sentences by using a word with the suffix *ward*.

The bus traveled (southward) to Mexico.
 Ramon crawled (downward) under the merry-go-round.
 They were tired as they trudged (homeward).
 Explorers went (westward) to the Pacific.

All
 Dividing
 suffixed words
 and accenting

Syllabication and Accent. Draw attention again to the words on the board containing the suffix *ward*. Call upon individuals to pronounce each word, show how it should be divided into syllables, and place the accent mark. Recall that suffixes are usually separate syllables, and the accent falls on the root word or on a syllable in the root word.

All
 Recalling
 symbol *schwa*

Using the Dictionary. Have the pupils locate in the dictionary the words on the chalkboard. Call attention to the respelling of the suffix *ward* in each word (*wærd*) and recall that the *schwa* symbol is used to indicate vowel sounds in unstressed syllables.

All
 Using different
 meanings of words

Using the Dictionary. Present the following words on the chalkboard, together with the number of the page in the reader on which each word may be found.

bowl (p. 175)	stall (p. 176)	duck (p. 182)
jar (p. 175)	bargain (p. 180)	worn (p. 175)

Ask the pupils to skim the pages to find how each word is used in the story. Then have them find each word in the dictionary and read the meanings given. Each word should then be used in a sentence, with a meaning different from the meaning in the story.

All
 Spelling words
 with suffixes

Spelling. Remind the pupils that suffixes help in the spelling of words. If the spelling of the suffixes has been memorized, then the final syllable of a word with a suffix can be written down with confidence. Only the root word needs consideration. To demonstrate, ask pupils to spell *hopeless, likeness, careful, homeward, dusty, clearly*.

Point out that sometimes words have two suffixes. In such cases a good part of the word can be spelled with confidence. Demonstrate by writing on the board *helplessly, carefulness, motioning, comfortably*.

Have the pupils turn to the page in their spelling notebooks where they have written down the suffixes presented so far. Have them give words containing some of the suffixes. Remind them to add *ward* to the list.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

Ramon was watchful as he picked his way warily down the rocky path.

Ramon thought his wonderful bowl was the finest ever made.

The man would have been foolish to trade his bird for a bowl of only moderately good quality.

His father stared in amazement at Ramon's remarkable bargain.

His home lay northward toward the mountains.

The children laughed merrily as they rode on the wooden horses.

Let's spell these!

Write the following sentences on the chalkboard and have them read:

You can't deny that the bowl is beautiful.

The children on the merry-go-round laughed gaily.

The parrot had feathers of brilliant yellow and green.

A talking bird and a bowl are not of equal value.

We climbed the circular stairs to the top of the tower.

The man was astonished at how hard Ramon worked.

It was a satisfactory day. Everything went well.

Call attention to the underlined words and discuss their spelling as follows:

deny—note the syllabic unit *de*—the *y* representing the long-*i* sound.

gaily—explain that this word can be spelled two ways. The regular way would be *gayly*, but this must have looked awkward to some people and they preferred to change the *y* to *i* before *ly*. Both spellings are correct.

parrot—note that this is one example where *a* followed by *r* keeps its short-*a* sound rather than blending with the *r* as in *car* or *câre*—note the double *r* and the *o* in the unaccented syllable.

brilliant—note the double *l*—point out that the second *l* goes with the *i* to produce a *y* sound—note the *a* in the unaccented syllable.

equal—note the long *e* standing alone as a syllable—note the *a* in the unaccented syllable.

value—note the short vowel sound in the closed syllable—the regular long sound of *u* followed by silent *e*.

circular—note the *c* representing the soft *s* sound before *i*—the *i-r* murmur diphthong—the unaccented *u* standing alone as a syllable—the *a* in the final, unaccented syllable.

astonished—note the *a* in the first, unaccented syllable—note that the word is easy to spell when divided into syllables.

satisfactory—note that this word is easy to spell if it is carefully pronounced. Although both pronunciations are correct, urge the pupils to adopt *sat'is fak'tə rē* rather than *sat'is-fak'trē*.

Consonant substitution

Help the pupils to build a spelling group as follows:

"Write *worn*. Change the *w* to *b*. What word have you made?" (*born*) "Write *born*. Change the *b* to *c*. What word have you made?" (*corn*) Continue on, making *horn*, *morn*, *scorn*, *shorn*, *sworn*, *thorn*, *torn*. Have the pupils find in the dictionary any of the words that are not familiar to them. Ask volunteers to use some of the words in meaningful sentences.

Lesson 21

All
Using
dictionary
illustrations

Using the Dictionary. Recall the ways in which a dictionary can help us. (It gives the spelling, pronunciation, and meanings of words.) Explain that some dictionaries give us an additional help by providing pictures of some of the words defined.

"The article in the reader, 'Design Is a Dandelion,' mentions the peacock and the pheasant as examples of color and design. If you have never seen a peacock or a pheasant, this

doesn't mean much. In your dictionary, find the entry word *peacock* and read the definition. Now look at the picture. Doesn't the picture help to give you a clear idea of a peacock? Now find the entry word *pheasant* and read the definition. Look at the picture. Now that you have a clearer idea of what a pheasant and peacock look like, the meaning of the reference in the reader article becomes more understandable, doesn't it?"

"Now find the entry word *miller*. Which guide words did you use to find the word? Read the two definitions given and look at the picture. Which definition is illustrated?" (Def. 2)

Continue in a similar manner with *crawfish* (*crayfish*), *otter*, *kingfisher*, *scoop*, *spider*, *nettle*.

Word Enrichment. Remind the pupils that authors use descriptive words to make their writing vivid and colorful. Read each sentence below and have the pupils identify the descriptive word or words in each; or duplicate the exercise and distribute copies for independent work. (Descriptive words are underlined for the teacher's convenience.)

1. A porcupine is one of the oddest designs in Nature.
2. He is different because of his prickly "texture."
3. Snowflakes have wonderful patterns.
4. How lovely they are!
5. A tree has beautiful leaves.
6. In winter a tree seems bare and lonely.
7. Spring brings feathery leaves.
8. Autumn changes the tree's green dress to scarlet and gold.
9. Children walk softly on the bright carpet of leaves.
10. You wander through a shady forest.
11. A mountain is solid and strong.
12. Many weeds are small, delicate, and graceful.

Spelling. Write the following words on the chalkboard:

shape	pattern	self
daisy	variety	bush
grass	journey	box
buzz	design	elf
leaf	branch	gas

Call upon pupils to read each word and pronounce and spell the plural form. Recall that most words form the plural by simply adding *s*; words ending in *ch*, *sh*, *s*, *ss*, *x*, and *z* usually add *es*; words ending in a consonant and *y* usually change the *y* to *i* and add *es*; words ending in *f* frequently change the *f* to *v* and add *es*.

Write *foot*, *goose*, *mouse*, *man*, and *ox* on the board. Ask volunteers to tell and spell the plural of each word. Note that in these words, the word changes its form instead of adding *s* or *es* to form the plural. Explain that the plurals of these words have to be memorized, and suggest that the pupils try making up nonsense rhymes to help them; for example:

One house
And one mouse,
All very nice.
Always two houses,
But never two mice,
Always two mice.

Here's a book
And here's a foot.
All nice and neat.
Here are two books,
But never two foots—
Instead, they must be two feet.

Take a noose
And take a goose.
Take one apiece.
Then take two nooses
But never two geese.
Instead, you must take two geese.

Take a can
And take a man.
Then do it again.
Now you have two cans
But you can't have two mans—
Instead, you must have two men.

All
Appreciating
descriptive
words

Individual
Reviewing
plural forms

All
Noting
irregular
plurals

You may see a fox
 And you may see an ox,
 Though you probably won't see them often.
 You may see two foxes,
 But you won't see two oxes—
 Instead, you may see two oxen.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The visitors were astonished to see oxen pulling the carts.
 Daisies and buttercups were nodding gaily in the wind.
 Many things in nature have brilliant colors and beautiful designs.
 The shelves were filled with books about fairies and elves.
 You can't deny that long journeys are tiring.
 How did those coats and dresses get so wrinkled?

Have any words that have been spelled incorrectly entered in the pupils' lists of difficult words.

Let's spell these!

Write the following sentences on the chalkboard and have them read:

The dandelion is a familiar weed.
 The earth and sky seem to meet at the horizon.
 I appreciate having good friends.
 A brother is a close relative.
 The plant has delicate pink flowers.
 The dress was trimmed with embroidery.
 We heard the rhythm of drums in the distance.
 A sunflower, for instance, has straight parts and round parts.

Call attention to the underlined words and discuss their spelling as follows:

dandelion—note the *e* in the unaccented second syllable—the adjacent pronounced vowels—the *o* in the unaccented final syllable.
familiar—note the *a* in the unaccented first syllable—the *i* in the third syllable taking on the *y* sound after *l*—the *a* in the final unaccented syllable.
horizon—note the *o* in the unaccented first syllable and in the unaccented final syllable.
appreciate—note the *a* in the unaccented first syllable—the double *p*—the *c-i* representing the *s-h* sound.
relatives—note the short *e* in the accented, closed syllable—the *a* standing alone as an unaccented syllable—the short *i* in the final syllable, even though the word ends in silent *e*.
delicate—note the short *e* in the accented, closed syllable—the *i* standing alone as an unaccented syllable—the *a* in the final unaccented syllable—the final silent *e*.
embroidery—note the *e* in the unaccented third syllable. Stress the importance of correct pronunciation. Many children tend to say *em bôr'der ē* or *em bôr' drē*.
rhythm—note the silent *h*—the *y* representing the short-*i* sound—the final *m*. Call special attention to the fact that although the word is pronounced *rith'am*, there is actually no vowel before the *m*.
instance—note the *a* in the unaccented syllable—the *c* representing the soft *s* sound before *e*.

Have the words entered in the spelling notebook.

Consonant substitution

Help the pupils to build a spelling group as follows:

"Write *face*. Change the *f* to *b-r*. What word have you made?" (*brace*) "Write *brace*. Change the *b-r* to *g-r*. What word have you made?" (*grace*) Continue on, making *lace*, *mace*, *pace*, *place*, *race*, *space*, *trace*.

Let the pupils try building a spelling group on their own, starting with the word *quill* and forming as many new words as possible by changing initial consonants. Possibilities are *quill*, *bill*, *chill*, *dill*, *drill*, *fill*, *frill*, *gill*, *grill*, *hill*, *kill*, *mill*, *pill*, *rill*, *sill*, *shrill*, *skill*, *spill*, *still*, *swill*, *till*, *trill*, *twill*, *thrill*, *will*. When they have finished, let them share the words they have formed. Don't expect them to make all the above words.

Lesson 22

All
Introducing
dictionary
symbol ô

Using the Dictionary. Write on the chalkboard *jolt, long, smoke, float, stop, know*. Have the words pronounced and the sound of *o* in each word identified. Recall that, in dictionary respellings, the short sound of *o* is indicated simply by the letter *o*, and the long sound of *o* is indicated by the letter *o* with a straight line over it. Have each occurrence of long *o* marked in the words on the board.

Now write on the board *morning, story, chores, storm*. Have these words pronounced and this different sound of *o* noted. Explain that the dictionary uses a special mark over the *o* and write *ô* on the board. Ask the pupils to turn to the pronunciation key in the dictionary and find the key words for this sound of *o*—*order, door*. Let individuals place the mark over *o* in the words on the board.

Noting a
representing
the sound of o
or ô

Write on the chalkboard *clap, place, star, careful*. Have these words read and the sound of *a* noted in each word. Recall that in dictionary respellings the short sound of *a* is indicated by the letter *a*, the long sound by the letter *a* with a line over it—*ā*, the sound of *a* as in *care* by the symbol *ā*, and the sound of *a* in *arm* by the symbol *ā*. Have the words on the board marked—*clap, pāce, stār, cāreful*.

Then write on the board *ball, crawl, walk, because*. Have these words pronounced, and ask what vowel sound is heard in these words. The pupils will probably reply that they hear the short sound of *o*. Explain that in most parts of Canada the *a* in these words is indeed pronounced as if it were short *o*. In some parts of Canada, however, and in most other English-speaking countries, the *a* in such words is given a slightly different sound, more like the sound of *o* in *order*. For this reason, a Canadian dictionary may give both pronunciations as being correct, while dictionaries published in England or in the United States usually indicate only the sound of *o* in *order*.

To illustrate, have the pupils locate in the dictionary each word listed on the board, and write the respellings beside the words.

ball bol or bôl
crawl krol or krôl
because bi koz' or bi kôz'
walk wok or wôk

Independent
practice

If further reinforcing is deemed necessary, write the words below on the board. Direct the pupils to write the words on their worksheets, then locate each word in the dictionary and write its respelling or respellings beside the word. (Respellings are indicated for the teacher's convenience. Note that they may vary according to the dictionary used.)

sorcerer (sôr'sər ər)	garden (gār'dən)
forward (fôr'wərd)	straw (stro or strô)
always (ol'wāz or ôl'wāz)	open (ō'pən)
applause (ə ploz' or ə plôz')	paint (pānt)
coast (kôst)	course (kôrs)
cross (kros)	stare (stār)
enormous (i nôr'məs)	master (mas'tər)
explore (eks plôr')	water (wo'tər or wô'tər)
floor (flôr)	ordinary (ôr'də ner'ē)
remark (ri mār'k')	already (ol red'ē or ôlred'ē)
walk (wok or wôk)	odd (od)
cause (koz or kôz)	lonely (lôn'lē)

NOTE. Some dictionaries make a distinction between the sound of *o* in *order* and the sound of *o* in *port*, giving *o* the long sound in the latter instance. This is a distinction which most Canadians find it impossible to detect. If this distinction is made in the dictionary the children are using, it would be wise to omit *explore* and *course* from the list above, and substitute *corner* and *sort*.

If, when using a dictionary in which this distinction is made, a pupil queries the long *o* in respellings of such words as *port* or *explore*, tell him from which country

the dictionary comes, and explain that in Canada, the *o* in *port*, *explore*, and similar words is given the sound of *o* as in *order*.

All
Identifying
word meaning
through context

Word Meaning. Duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Read each sentence. Find the three meanings of the underlined word and decide which meaning fits the word as it is used in the sentence. Write the number of the meaning on the line after the sentence.

<u>spell</u>	1. name letters of a word in order 2. a magic charm 3. a period of time	<u>trip</u>	1. a journey 2. stumble 3. take light quick steps
<u>second</u>	1. next after first 2. a brief period of time 3. another	<u>serve</u>	1. wait on 2. supply enough for 3. work for

- The sorcerer cast a spell on the broom. (2)
- Can you spell all the words in that list? (1)
- The sorcerer left his apprentice all alone for a short spell. (3)
- The apprentice served the sorcerer while he learned the business. (3)
- Will that container of ice cream serve all of us? (2)
- The storekeeper served me himself. (1)
- John came in second in the race. (1)
- Marie had a second helping of pie. (3)
- In a few seconds the broom returned with the water. (2)
- The sorcerer made a trip to another town. (1)
- The dancers tripped merrily to the music. (3)
- The apprentice tripped over the broom. (2)

All
Spelling words
containing the
ôr sound

Spelling. Knowing the sound of *o* as in *order* does help a little in the spelling of a word containing that sound. For the most part, this sound is represented by *o-r—for*, *morning*, *store*, *important*, etc. When spelling a word containing this sound, try this spelling first, to see if it looks familiar. However, there are a number of other ways of spelling this sound, as: *board*, *pour*, *door*. If there is any doubt, therefore, it is wise to check the spelling in the dictionary.

A good way to remember some words that use spellings other than *o-r* to represent the sound of *o* as in *order* is to group them in spelling groups. One such group has already been built—*pour*, *your*, *four*, *fourth*. Words like *court* and *course* might be tacked onto the end of this group. *Door* and *floor* make up a little group. So do *board* and *hoard* and *roar* and *soar*. Other words with these various spellings may be added to these groups as they are met.

Spelling words
in which a
represents the
sound of short o

There are some ways to remember when to use *a* to represent the short-*o* sound. When *a* follows *w*, it usually stands for the sound of short *o*, as in *water*, *wash*, *wander*. Therefore when a short-*o* sound follows the sound of *w* in a word, the vowel is usually *a*. The same thing applies when *a* is followed by *l*, as in *ball*, *alright*, *also*. This, however, is not as sure as the *w-a* combination, for many words having a short-*o* sound before *l* are spelled with *o*, not *a*, as in *follow*, *solid*, and *doll*. If there is any doubt, the correct spelling should be looked up in the dictionary.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

- It is important to keep your parrot indoors in cold weather.
- Do you want to order four more horns?
- The two washing machines were of equal value and quality.
- We were horrified when that man rode his horse down the board walk.
- The coat he wore was wrinkled and torn.
- Tom had to correct all the errors in the story he wrote this morning.

Let's spell
these!

Write the following sentences on the board and have them read:

Mother bought a new chair at a fashionable furniture store.
The sorcerer found the apprentice to be a nuisance.
The boy often tried his patience.
Are you satisfied with the way I cleaned up the cellar?
John was tempted to skip school and go fishing.
He had the reputation of being a good fisherman.
The apprentice became desperate as the water rose and rose.

Call attention to the underlined words and discuss their spelling as follows:

fashionable—note the *i-o* in the unaccented third syllable—the suffix *able*. Have the root word identified and used in a sentence.

furniture—note the *u-r* murmur diphthong—the *i* in the unaccented second syllable—the *t-u* representing the *c-h* sound—the final silent *e*.

sorcerer—note the *ô* as in *order*—the *c* representing the soft *s* sound—the *e-r* spelling of the unaccented second and third syllables.

patience—note the long *a* in the open syllable—the *t-i* representing the *s-h* sound—the *e* in the unaccented second syllable—the *c* representing the soft *s* sound before final silent *e*. Write *patient* on the board and have the pupils note the similarity of the two words and the different endings.

satisfied—ask a pupil to tell and spell the root word and explain the change that was made before *ed* was added.

cellar—note the *c* representing the soft *s* sound before *e*—the double *l*—the *a-r* spelling of the unaccented syllable.

tempted—point out that this word is easy to spell if it is pronounced correctly. Have the pupils practice saying the word, making sure the *p* and *t* are clearly heard.

reputation—note the long *u* standing alone as a syllable—the suffix *tion*.

desperate—note the *a-t-e* spelling of the unaccented final syllable.

Have the words entered in the spelling notebooks.

Review the spelling groups suggested in the lesson introducing *ô* on page 000.

Consonant
substitution

Lesson 23

All
Reviewing
rules of
syllabication

Syllabication and Accent. Write the words below on the chalkboard or present them on a chart. Ask individuals to pronounce each word, tell how many syllables are in it, and indicate how it should be divided into syllables.

lobster	behave	harbor	aboard
holiday	metal	settle	idea
seaweed	replace	attic	ocean
fuel	polish	rumble	create
potful	radio	summer	bacon
sprinkle	mainland	seaward	notice

Reviewing
rules governing
accent

Remind the pupils that when a word is divided between two consonants, the accent usually falls on the first syllable. Call upon individuals to locate the words that follow this rule and place the accent marks. (*lobster, harbor, attic, summer*)

Recall that when a single consonant comes between two vowels, the accent usually falls on the first syllable. Have the words that follow this rule located and marked. (*metal, polish, bacon, notice*)

Recall where the accent is placed on words having prefixes or suffixes. Have these words located and the accent marks placed. (*potful, behave, replace, seaward*)

Draw attention to the words *sprinkle, settle, rumble*. Ask individuals to pronounce these words as the group listens to note where the accent falls. Lead to the generalization that

Accent in words
ending in le

when a word ends in a consonant and *le*, the accent usually falls on the first syllable. Have the accent marks placed on these words.

All
Reviewing
syllabication
in spelling
Compound words

Spelling. Recall with the pupils the fact that syllabication can offer a good deal of help in the spelling of words. Remind them that when they want to spell a longer word, they should first say it softly to themselves in syllables, spell each syllable separately, and then join them together to form the whole word.

"Sometimes when you divide a longer word into syllables, you realize that it is a compound word, made up of two little words. Quite often you will find that you know how to spell both smaller words. You just write them down, joined together, and there is the longer word." Demonstrate by writing *seaweed* and *newspaper* on the board and having the two smaller words in each compound identified.

"Sometimes one of the smaller words in a compound is a word you know and the other is unfamiliar. In that case, you can write down the known word, and then apply vowel and syllabication rules to decide upon the spelling of the other small word." Demonstrate by having the pupils write the words *driftwood* and *paddleboat*.

Words with
prefixes and
suffixes

"When you say a word in syllables, you may realize that the word has a prefix or a suffix, or both. If you have memorized the prefixes and suffixes taught so far, you don't have to worry about spelling them and can give all your attention to the spelling of the root word." Demonstrate by writing on the board *highest*, *displease*, *peaceful*, *uneasy*, *completely* and having pupils identify the prefixes, suffixes, and root words.

Words with
adjacent
consonants

"Words that are divided into syllables between two different consonants are usually easy to spell. Since the first syllable ends in a consonant, the vowel sound will usually be represented by a simple short vowel or a murmur diphthong. This means that the first syllable can be written down with confidence, and you can concentrate on the spelling of the rest of the word." Demonstrate by writing on the board *cargo*, *corner*, *ignore* and asking pupils to tell where each word should be divided into syllables.

Words with
double
consonants

"Words with double consonants are trickier to spell, because our ears do not tell us whether there is a single or a double consonant. Since the first syllable will be a closed one, the vowel will usually be a simple letter with the short sound and will be easy to spell. But we have to decide whether or not the consonant is single or double by relying upon memory or by appearance or by checking in the dictionary. We also have to use vowel and syllabication rules or the dictionary for the spelling of the rest of the word." Demonstrate by writing on the board *village*, *apples*, *buggy*, *yellow* on the board. Have the words divided into syllables and pronounced, and call special attention to the first syllable in each word.

Single vowels
as syllables

"If a single vowel stands alone at the beginning of a word, forming a syllable by itself, and if the vowel sound is long and the accent falls on that syllable, then you can usually be sure that the vowel to use is the one you associate with that sound. You can be sure, too, that the consonant sound beginning the next syllable will never be represented by a double consonant." Write *apron*, *evil*, *idle*, *ocean*, *unit* on the board as examples.

"If a single vowel sound is heard alone at the beginning of a word and the sound is the short one, it is best to look in the dictionary for the correct spelling unless you are very sure of the word. Quite often the consonant sound following such vowels is represented by a double consonant. Quite often, too, the syllable is unaccented, and the vowel is pronounced so lightly that it is difficult to tell which vowel it is." Write on the board *appear*, *ahead*, *elastic*, *irregular*, and have them pronounced.

"This is also true in the case of words with a vowel pronounced alone as an unaccented syllable in the middle of a word. These syllables too are spoken so lightly that it is difficult to decide which vowel letter should be used. When in doubt, it is best to consult a dictionary.

Words with
a single
consonant
between two
vowels

"As you know, there are many words in which a single consonant stands between two vowels. If the vowel sound before the consonant is long, then the letter associated with that vowel sound is usually used. This helps to spell the first syllable. You can be sure, too, that the consonant sound heard is indeed represented by a single consonant which will begin the next syllable." Write on the board *fever*, *rodent*, *human*, *paper*, *final* to illustrate.

"If the vowel sound before the consonant is short, then the letter associated with that vowel sound is usually used. This helps to spell the first syllable. But, as we pointed out

before, you can't tell by the sound whether the consonant is a single consonant or a double one. Unless you can tell by the appearance of the word, it is best to look up the spelling of such words in the dictionary." Write the following words on the board as examples: *canopy*, *panic*—*cabin*, *ribbon*—*pumice*, *summer*. Note the spelling of the first syllable in each word with the short vowel sound, but point out that *ribbon* and *summer* follow the same sound pattern but have double consonants.

Words ending
in *le*

Recall that many words end in *le*, but that this sound is so similar to that in words ending in *el* or *al* that it is usually wise to check in the dictionary if there is any uncertainty. Demonstrate by using the words *settle*, *petal*, *pickle*, *nickel*.

Words with
adjacent
pronounced
vowels

"Spelling words in which two pronounced vowels come together is not too difficult, providing the words are pronounced correctly. The first of the two pronounced vowels usually has the long sound and is spelled by using the vowel associated with that sound. The second pronounced vowel may cause some trouble, because it usually comes in an unaccented syllable and is spoken very lightly." Write on the chalkboard *pioneer*, *idea*, *violet*. Have the words pronounced and divided into syllables. Note that there is one difficulty that must be watched for—in such words the letter *i* is often used to represent the long-e sound, as in *piano*, *radio*, *patio*.

Checking

Stress the fact that whenever a pupil is not sure of the spelling of a word, he should check the spelling in the dictionary. Suggest that the pupils adopt as their spelling motto: "When in doubt, look in the dictionary."

If the children have not already mentioned the fact, point out to them that most of the syllabication aids to spelling help only in the spelling of the first syllable. Explain that this is of greater help than it would seem at first. It is difficult to find a word in the dictionary if you don't know how to spell it. Knowing how to spell the first syllable makes it easy to find the entry word so that you can check on the spelling of the rest of the word. Even in the case of exceptions to the usual rule, it can help. For example, if a pupil wanted to find the word *breathless*, he would note the short vowel sound in the first syllable. He would probably look first to see if the spelling would be *breth*. When he didn't find this spelling in the dictionary, he would think of other combinations of letters which often represent the short-e sound, and so would look for *breath* and find the word. In the same way, if he were trying to find the word *eager*, he might look first under *eger*. When he didn't find it, he might try *eeger*. When this failed too, he would try *eager* and find the word. In this way, syllabication not only helps us to spell many words; it also helps us to find the words in the dictionary so that we can check their spelling.

Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The sorcerer was satisfied with the final results of the magic spell.
The wedding ceremony took place in a fashionable church.
I haven't the patience to do delicate embroidery.
We stored the old furniture in the cellar and replaced it with an elegant new set.
The ship sailed to the mainland with a cargo of live lobsters.
The musician played a beautiful melody on his violin.

Let's spell
these!

Write the following sentences on the chalkboard and have them read:

The ship sailed into the calm waters of the harbor.
We went to a concert given by some ballad singers.
Joan gave Aunt Ann a necklace for her birthday.
The accident was caused by a broken axle.
Did the horse whinny when you put the halter on him?
I enjoy the hustle and bustle of a busy market place.
Great-grandmother used kerosene lamps to light her house.

Call attention to the underlined words and discuss their spelling as follows:

calm—note the silent *l*—recall the word *palm*, already introduced as a special spelling word.

harbor—note the *a-r* murmur diphthong—the *o-r* ending.

ballad—note the double *l*—the *a* in the unaccented syllable.

necklace—note the *a* in the unaccented syllable—the *c* representing the soft *s* sound before *e*.

axle—note the *le* ending. Explain that this word is divided into syllables after the *x*, but that the *s* sound in the *x* carries over to the next syllable to give the effect of following the rule that the consonant and *le* form the final syllable.

whinny—note the *w-h* digraph—the double *n*. Point out that careful pronunciation is necessary in order to remember that the word starts with *w-h* and not just *w*.

halter—note the *a* representing the sound of short *o* before *l*—the *e* in the unaccented syllable.

bustle—note the silent *t*—the *le* ending.

kerosene—note that even though the *e* is followed by *r*, the first syllable does not contain a murmur diphthong, but instead has the short-*e* sound—note the *o* standing alone as an unaccented syllable.

Have the words entered in the spelling notebooks. Check to be sure the pupils have been reviewing the words in their notebooks frequently.

Consonant substitution

Recall the sentence in the reader story “When Great-Grandmother Was Young” which tells that there are a number of small islands “sprinkled” along the eastern shore of Nova Scotia. Help the pupils build a spelling group, based on the word *sprinkle*, as follows:

“Write *sprinkle*. Change the *s-p-r* to *c-r*. What word have you made?” (*crinkle*) “Write *crinkle*. Change the *c-r* to *t*. What word have you made?” (*tinkle*) Continue on, making *twinkle* and *wrinkle*. Have the new words used in sentences to show meaning.

Note that the word *bolt* occurs in the reader story and have the pupils recall the spelling group *jolt*, *bolt*, *colt*, *volt*.

Recall the expression “yoke of oxen” in the story. Let the pupils make as many words as they can by consonant substitution, starting with the word *yoke*. Possible answers are *yoke*, *bloke*, *broke*, *coke*, *choke*, *joke*, *poke*, *smoke*, *spoke*, *stoke*, *stroke*, *woke*. When the pupils have finished, have them share their words to fill out their spelling group. Don’t expect them to get all the words. If some pupils include words such as *cloak* or *soak*, point out that these words belong in a spelling group in which the digraph *o-a* represents the long-*o* sound.

Progress Check

All Recognizing dictionary respellings

Using the Dictionary. Duplicate the following test and distribute copies to the pupils. Direct the pupils to read each sentence and think how the underlined word should be pronounced. They are then to read the two dictionary respellings following the sentence and draw a line under the correct dictionary respelling of the word. They may use the key words at the bottom of the sheet to help them. (Answers are indicated for the convenience of the teacher.)

1. The apprentice scrubbed the cellar floor. (flôr, flâr)
2. The parakeet had shining eyes and a strong, hooked beak. (i’yêz, iz)
3. Bess rode as peacefully on the scow as a queen on a royal barge. (bârj, bârg)
4. Ramon followed his parents down the steep path. (pâr’ents, par’ents)
5. The boy cast a magic spell over the broom. (ma’jik, maj’ik)
6. Porcupines, squirrels, and rats are all rodents. (rod’ents, rō’dents)
7. Ramon didn’t know the value of the parakeet and cage. (vâ’lû, val’û)
8. The broom sloshed the water down the stairs. (stârz, stârz)
9. The captain happily sailed his ship into the harbor. (hôr’bær, hâr’bær)
10. Ramon trudged wearily around, looking for the weaver. (trugd, trujd)
11. The sorcerer said the apprentice deserved to drown. (ā pren’tis, ə pren’tis)
12. Great-Grandmother liked to dawdle by the pump. (dō’dæl, da’dæl)

Key words: hat, âge, câre, bârn; let, bē; it, îce; hot, ôpen, ôrder; cup, ûse; taken

Structural Analysis. Distribute copies of the following test to the pupils and ask them to follow the directions. (Answers are indicated for the teacher's convenience.)

Read each sentence and the word to the right of it. Add a prefix, a suffix, or both to the word to make it fit in the sentence, and write the word you have made on the blank line in the sentence. Remember to read each complete sentence again to make sure the word you have made fits the meaning of the sentence.

Prefixes

un
re
dis

Suffixes

ward able
er or
like ish

- | | |
|----------------------------------------------------------------------------------|----------|
| 1. Ramon found an (<u>unexpected</u>) way to earn some money. | expected |
| 2. He doubled over and (<u>disappeared</u>) under the merry-go-round. | appeared |
| 3. Ramon shouted with (<u>boyish</u>) glee as he rode on the merry-go-round. | boy |
| 4. That design may be beautiful but it is still (<u>unfinished</u>). | finished |
| 5. The apprentice hoped the broom would (<u>refill</u>) the water tub for him. | fill |
| 6. The sorcerer was (<u>displeased</u>) with his apprentice. | pleased |
| 7. The foolish boy was sent home in (<u>disgrace</u>). | grace |
| 8. The (<u>painter</u>) painted pictures of his home town in Russia. | paint |
| 9. Great-Grandmother's father was a (<u>sailor</u>). | sail |
| 10. They were glad when the ship was (<u>homeward</u>) bound. | home |
| 11. Great-Grandmother was taught to be polite and (<u>ladylike</u>). | lady |
| 12. Please take care of that book. It is very (<u>valuable</u>). | value |

Word Meaning. Distribute copies of the following tests to the pupils. (Answers are indicated for the teacher's convenience.)

1. Read each phrase in List 1 and the two action words opposite it in List 2. Draw a line under the action word that has the meaning given in the phrase.

List 1

1. pay no attention to
2. confuse
3. stay on, wasting time
4. be noisily busy and in a hurry
5. surprise greatly
6. make contented
7. hold up
8. ask earnestly
9. join two or more things together
10. walk wearily

List 2

- ignore—admire
distaff—distract
dawn—dawdle
bustle—rustle
assist—astonish
satisfy—shelter
supply—support
please—plead
compare—combine
trot—trot

2. Read each sentence and think of the meaning of the underlined word. Then read the meanings below the sentence and put an X before the meaning of the word as it is used in the sentence.

1. Ramon went to the stall where birdcages were on sale.
 ____ a. a place in a stable for one animal
 (X) ____ b. a small place for selling things
 ____ c. stop suddenly, as an engine
2. Those skates are a bargain at \$10.
 ____ a. an agreement to trade or exchange
 (X) ____ b. something offered for sale cheap
 ____ c. try to get good terms
3. The football coach helped John with his passing.
 ____ a. a large, closed carriage
 ____ b. a passenger car of a railway train
 (X) ____ c. a person who trains sports teams

4. A model of the new school is on display in the library.
 (X) a. a small copy
 ___ b. just right or perfect
 ___ c. a person who poses for artists or photographers
5. The sign said "Private Property—Keep Out!"
 (X) a. not for the public
 ___ b. secret
 ___ c. a soldier of the lowest rank
6. Visits to Halifax were rare for Great-Grandmother when she was young.
 ___ a. not usually found
 (X) b. not happening often
 ___ c. not cooked much
7. I hope Mother will scramble some eggs for lunch.
 ___ a. make one's way by climbing and crawling
 ___ b. struggle with others for something
 (X) c. cook eggs with the whites and yolks mixed together
8. Grandfather sat on the stoop and watched the people go by.
 (X) a. a porch or platform at the entrance to a house
 ___ b. bend forward
 ___ c. lower oneself
9. In the days of sailing ships, sailors feared foul weather.
 ___ a. very dirty
 ___ b. against the rules
 (X) c. unfavorable; stormy
10. He did not hesitate but marched straight into the principal's office.
 ___ a. feel doubtful and undecided
 ___ b. feel perhaps that one shouldn't
 (X) c. stop an instant; pause

All
Spelling test

Spelling. The following words have been taught as special spelling words in this section of the lesson plans: *deny, gaily, parrot, brilliant, equal, value, circular, astonished, satisfactory, dandelion, horizon, appreciate, relatives, delicate, embroidery, rhythm, instance, familiar, fashionable, furniture, sorcerer, patience, satisfied, cellar, tempted, reputation, desperate, calm, harbor, ballad, necklace, axle, whinny, halter, bustle, kerosene.*

Dictate the following sentences. Top groups may be expected to write the complete sentences; middle groups may write some sentences selected by the teacher, and the underlined words from the rest of the sentences; bottom groups may try to write some of the complete sentences if the teacher thinks they are ready to do so, but for the most part should be expected to write the underlined words only.

1. My relatives don't appreciate the remarks my parrot makes about them.
2. The desperate driver tried to control his car when the axle broke.
3. Tom likes the rhythm and melodies of familiar ballads.
4. That store has the reputation of always giving good value.
5. Dresses trimmed with embroidery are becoming fashionable.
6. The delicate child couldn't stand the hustle and bustle of the busy town.
7. I remember hearing you deny that you had seen the necklace.
8. The crowd waved gaily as the ship sailed out of the harbor.
9. We were astonished when we saw dark clouds on the horizon that sunny day.
10. The boys were tempted to use the rowboat, but the lake was far from calm.
11. The horse gave a satisfied whinny when the farmer removed its halter.
12. It takes patience to clean up the cellar.
13. The sorcerer made a circular motion with his hand and the tin of kerosene vanished.
14. The quality of the furniture was not satisfactory.
15. The copy of that picture is not equal to the original.
16. The color of the dandelions, for instance, is not as brilliant.

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